Translation Strategies in Anglo-American Novels Translated into Chinese with Special Reference to Terms of Address

Chu-ching Hsu

Thesis Submitted for the Degree of Doctor of Philosophy
School of Oriental and African Studies, University of London

2008

ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 – 1346

Translation Strategies in Anglo-American Novels Translated into Chinese with Special Reference to Terms of Address

Abstract

Corpus studies in the area of translation constitute a new, exciting and rapidly expanding area of research. This study focuses on the design of a specific corpus for the analysis of specific linguistic features that relate to translator behaviour. Thus a parallel English-Chinese corpus is built with source texts in English, that is, classic Anglo-American novels, and two types of target texts: translations of those same novels from the areas of Mainland China and Taiwan. This Corpus is then used to study specific linguistic elements that may reveal translation strategies employed by the translators in these two areas. The linguistic features under consideration are terms of address.

Terms of address play a prominent role in daily communication and are linked to cultural idiosyncrasies and politeness norms. In the universe of discourse of a novel, terms of address are used by characters according to their degree of familiarity with their interlocutors and their general social standing. Since the translation of novels involves the general transfer of cultural values, the use of terms of address is bound to be affected by the values with which the target text may comply. The corpus designed here indeed helps identify several types of translation strategies employed by Chinese translators who may not always render terms of address straightforward, especially when they are torn between issues of representing the original accurately and of increasing its readability. Furthermore, the findings in this study reveal that the group of translators from each area consistently show preferences for similar strategies when dealing with terms of address. Translators from China tend to retain elements of original, while Taiwanese translators tend to adapt those same elements to what could be considered more 'natural' language that does not disrupt the reading process.

Table of Contents

Abstract 2
Abbreviations and acronyms 6
Acknowledgements 7

INTRODUCTION 8
Modern translation studies in China and Taiwan 9
Selection of data 13
Research questions 13
Organisation of the thesis 14

CHAPTER ONE TRANSLATION STRATEGIES 16

1.1 Theoretical orientation and framework 16
1.1.1 Chinese translation theory 16
1.1.2 Western translation theory 29
1.1.3 Descriptive translation studies 32

1.2 Models of translation strategies 44
1.2.1 Chesterman's production strategies 44
1.2.2 Newmark's translation procedures 51

1.3 Concluding remarks 55

CHAPTER TWO TERMS OF ADDRESS 57

2.1 Terms of address 57
2.1.1 Pronouns of address 59
2.1.2 Nominals of address 61
2.1.3 Discussion and refinement of terms of address 67

2.2 Theories and approaches to the studies of terms of address 71
2.2.1 Classical publication on the theory of terms of address 71
2.2.2 Another approach to the study of address terms: politeness theory 75

2.3 Terms of address and translation 82
2.3.1 Problems on translating terms of address 82
2.3.2 Studies on translating terms of address 83

2.4 Concluding remarks 91

CHAPTER THREE METHODOLOGY AND DATA COLLECTION 93

3.1 Methodology 93
3.1.1 Corpus-based method in translation studies 94
3.1.2 Corpus tools and processing 104
3.1.3 The strengths and limitations of the computer-assisted approach 109

3.2 Data selection criteria 113
3.2.1 Time span and translators' backgrounds 114
3.2.2 ST-TT correspondence and TT1-TT2 correspondence 115

3.3 Corpus construction 117
3.3.1 English source texts 117
3.3.2 Chinese translated texts 118

3.3.3 Alignment or marking up texts 118
3.3.4 Available text in the present corpus 119

3.4 Instances extraction from ECPCOLT 120

3.5 Concluding remarks 123

CHAPTER FOUR STRATEGIES IN THE TRANSLATION OF NOMINALS OF ADDRESS 125

4.1 Translation of personal names of address 125
4.1.1 Strategies in translation of personal names 126
4.1.2 Summary and discussion 137

4.2 Translation of kinship terms 140
4.2.1 *Mother* 140
4.2.2 *Father* 144
4.2.3 *Aunt* 145
4.2.4 Summary 147

4.3 Translation of titles of courtesy and honorific titles 149
4.3.1 *Sir* 149
4.3.2 *Miss* 157
4.3.3 *Mr* 160
4.3.4 Summary 161

4.4 Translation of generic terms of address 162
4.4.1 *Boy* 162
4.4.2 *Girl* 168
4.4.3 *Woman* 171
4.4.4. Summary 172

4.5 Translation of terms of address indicating occupation 173
4.5.1 *Doctor/Dr* 173
4.5.2 *Colonel* 175
4.5.3 *Nurse* 176
4.5.4 Summary 177

4.6 Translation of terms of endearment 178
4.6.1 *Dear* 178
4.6.2 *My love* 183
4.6.3 *Dearest* 184
4.6.4 Summary 186

4.7 Translation of terms of abuse 188
4.7.1 *Fool* 188
4.7.2 *Witch* 190
4.7.3 *Rascal* 191
4.7.4 Summary 192

4.8 Summary, discussion and conclusion 193

CHAPTER FIVE STRATEGIES IN THE TRANSLATION OF PRONOUNS OF ADDRESS 196

5.1 Translation of pronouns of address 196
5.1.1 Strategies in translation of pronouns of address 197
5.1.2 Summary and discussion 209

5.2 Translation patterns of Chinese honorific pronouns of address 210
5.2.1 The co-occurrence of (no) personal name and the pronoun *nin* 212
5.2.2 The co-occurrence of a kinship term and the pronoun *nin* 215
5.2.3 The co-occurrence of a courtesy title and the pronoun *nin* 216
5.2.4 The co-occurrence of a generic term and the pronoun *nin* 220
5.2.5 The co-occurrence of an occupational term and the pronoun *nin* 220
5.2.6 The co-occurrence of an abusive term and the pronoun *nin* 221
5.2.7 The co-occurrence of a supernatural term and the pronoun *nin* 222
5.2.8 Summary of honorific pronouns of address in translation 223

5.3 Discussion and conclusion 226

CHAPTER SIX STRATEGIES OF TRANSLATION OF TERMS OF ADDRESS AND TRANSLATION FEATURES IN TWO PAIRS OF CHINESE TRANSLATIONS 229

6.1 Strategies of translation of terms of address 229

6.2 Translation features in two pairs of Chinese translations 236
6.2.1 Translation features of the lexicon strategy 237
6.2.2 Translation features in syntax strategy 247
6.2.3 Translation features in message strategy 252
6.2.4 Discussion and conclusion of translation features 255

CONCLUSION AND FURTHER SUGGESTIONS 262
Summary and conclusion 262
Contributions of this study 263
Limitations and suggestions for further research 265

APPENDICES 269

Appendix A: Translators' profiles 269
Translators from Mainland China 269
Translators from Taiwan 273

Appendix B: The translations of nominal terms of address and their strategies 277

Appendix C: Statistical results of each type of strategy applied in rendering nominal terms of address except personal names of address 289

Appendix D: Bai Jia Xing 290

Appendix E: Back translations for TT(s) in examples 291
Examples in Chapter Four 291
Examples in Chapter Five 302

BIBLIOGRAPHY 306

Primary source 306
English source texts 306
Chinese translations from China 306
Chinese translations from Taiwan 307
References for personal communication with translators and editors 308

References 309

Abbreviations and acronyms

General terms in this thesis

CTS	Corpus Translation Studies
DTS	Description translation studies
ECPCOLT	English-Chinese Parallel Corpus of Literary Texts
HTML	Hypertext Markup Language
KWIC	Keyword in context
SC	source culture
SL	source language
ST	source text
TC	target culture
TL	target language
TT	target text
TT1	Translated text from China
TT2	Translated text from Taiwan
URL	uniform/universal resource locator

Terms of address

PT	Pronominal terms of address
NT	Nominal terms of address
AT	Terms of abuse
CT	Titles of courtesy and honorific titles
ET	Terms of endearment
GT	Generic terms of address
KT	Terms of family relationship or kinship terms
NA	Personal names of address
OT	Terms of address indicating occupation

Translation Strategies

STG	Translation strategy
AD	Addition
CF	Cultural filtering
CS	Cultural substitution
FN	Footnote
INC	Interpersonal change
ILC	Illocutionary change
LT	Literary translation
OM	Omission
PA	Paraphrasing
PT	Partial translation
RP	Replacement
SY	Synonymy
TR	Transcription
US	Unit Shift

Acknowledgements

The author of this study wishes to give particular thanks to Professor Michel Hockx and Dr. Lianyi Song, for their extremely helpful and constructive criticism and advice on this thesis.

I wish to thank Dr. Charlotte Bosseaux, Dr. Defeng Li, and Dr. Wynn Chao for valuable comments and criticisms. My special appreciation goes to Dr. Bosseaux for making a number of helpful suggestions.

I am indebted to Professor Yang Xiaorong for her assistance in collecting the materials and in connecting with editors and translators in China.

I gratefully acknowledge helpful discussions with Dr. Dimitris Asimaskoulas on several points in the study. This research owes much to the thoughtful and helpful comments of Dr. Asimaskoulas.

The writing of this paper was made possible largely through a grant from Chiang Ching-kuo Foundation for International Scholarly Exchange, and I would like to acknowledge here the generosity of the organization.

I express my warmest gratitude to my family for everything they have done for me. Without their unswerving and invaluable support, this thesis would have never come into being.

All errors and inadequacies remain the author's responsibility.

Introduction

Terms of address express and reflect social relationships between a speaker and a listener involved in a speech event, and are constrained by social, cultural and psychological factors in each society in which they are used. Furthermore, different languages and cultures each have their unique systems of terms of address. Therefore, terms of address pose a significant problem for translation, mainly because translators are often unable to translate such terms literally from one language into another. This systemic difference is particularly marked if a pair of languages such as Chinese and English is taken as an example. Terms of address in Chinese and English differ considerably; the system of terms of address in Chinese is more complex than in English, especially as far as kinship terms are concerned (Cao Guangcun 2004). For instance, *brother* in English can refer to both younger brother and older brother. Chinese, on the other hand, has precise terms for an older brother, as '*gege*', and for a younger brother, as '*didi*'. Because of this difference, Chinese translators have to ensure the correct transfer of terms of address from one language to the other, an issue that is often compounded by the fact that there may be little indication of such distinctions in the text, for example, clues that help the reader to distinguish the age gap between the characters in a novel.

In spoken discourse, a listener has the opportunity to ask for more information if s/he feels there is a need to disambiguate terms of address during the exchange s/he is engaged in. This possibility of resolving ambiguities by consulting the sender of the message directly is not available in written discourse. This study focuses on written discourse, and, more specifically, novels, in which the mode of communication is written-to-be-read and the interaction between characters is represented in the written mode. The study is particularly focused on Anglo-American novels, in which terms of address can be expected to pose a problem for Chinese translators because some English terms of address cannot be rendered literally or in a straightforward way into Chinese because of the question of acceptability in Chinese custom or language norms. Novels describe and reflect people's social and life surroundings and exhibit the frequent use of terms of address. Chinese translators therefore have to resort to different types of strategy for the translation of such terms. This issue raises the main question of this thesis: *what*

translation strategies are employed by Chinese translators in Mainland China and Taiwan when they encounter terms of address found in Anglo-American novels?

The target language (TL) of the novels selected for analysis is Mandarin Chinese. Although Mandarin Chinese is used in several areas in Asia, including China, Hong Kong, Malaysia, Singapore and Taiwan, there are distinctive features that distinguish each variety of Chinese used in these areas. As far as translated literary works are concerned, there are only a few translations published in Hong Kong, Malaysia and Singapore, and most of the translators from these areas who have produced them are bilingual and/or have grown up and been educated in a foreign country, so these areas and bilingual translators are excluded. This is because there is almost no problem about using some culturally specific terms in these bilingual areas as both languages (English and Chinese) are accepted and used in these areas. Similarly, bilingual translators might have less concern about these problems (for Chinese monolingual readers) and might render them in a straightforward way as they have used both languages well. This study is therefore concerned only with translations published in Mainland China (hereafter China) and in Taiwan, and exclusively those translations produced by individuals who grew up and received their training and/or education there.

Modern translation studies in China and Taiwan

The discipline of translation studies has developed from literary studies and comparative literature as well as (applied) linguistics. This last discipline particularly looks at and investigates translation from a linguistic perspective with the aim of establishing certain patterns in translation, whilst the other two might take account of many different aspects such as cultural, historical, literary, social, political and so on. Translation, just like the writing of originals, is itself regarded as a creative activity (Lin Yutang 1932/1993:44; Yu Guangzhong 1993:121). A writer usually has his or her consistent approach or style of approach; similarly, a translator too has a personal style or preference. But how about groups of translators, do they apply certain persistent or regular patterns in rendering a literary text? During the last decade, translation scholars have started to take into account the '(in)visibility' of translators (Venuti 1995); however, little or no attention has been paid so far to the possibility of describing the strategies of certain social groups of same language users. This issue

raises my second question: *whether a translator or group of translators from different societies might have respectively distinctive translation features about the language they produce, even if they share the same native language.*

A related question is: do the distinctive features result from differences in translation criteria (see below), reader's expectation or possibly the publisher's demands? Taking translation into Chinese as an example, there are several areas and societies sharing this language in Asia; even so, there are still distinctive features about the particular version of the language they use in each area and different translation norms or conventions may make demands or dictate style across different time spans and social regions, even within the same language culture.

Many studies have explored the factors which affect translation norms and/or translation strategies; apart from educational surroundings (Nord 1991b), political and economic factors (Niranjana 1992; Tymoczko 2000), and censorship and publishing trends (Fawcett 1995; Venuti 1998c), translation criteria are believed to affect significantly the approaches employed by an individual translator and/or groups of translators. Take Chinese translation studies from China and Taiwan as examples: since 1949, the Taiwan Strait has made a difference not only in separating social and geopolitical areas, but also in separating Chinese translation studies and activities. According to Fan, translation studies in China after 1949 could be roughly divided into three periods, as shown below.

> In period one (1950–1965), national language policies with respect to foreign language education experienced a shift from English to Russian, then back to English. Soviet literary- and linguistic-oriented translation theories were introduced to China. Controversies on traditional topics were revived, and names such as Fedorov, Smernov, or Chukovsky gained currency among translators and translation scholars. Period two (1966–1977) was one of inactivity, due to a decade of cultural retrogression. Translation studies had ceased altogether, although translating still went on on a limited scale. Period three (1978-) has seen a renaissance in both translating and translation studies. Advances in modern linguistics and in the science of translation of Western traditions have been made known to Chinese translators, and the introduction of information theory, systems theory and cybernetics has made interdisciplinary studies possible, giving a boost to translation studies. (Fan 1994:151-2)

As this passage shows, the subject of translation studies in China was influenced under Russian formalism and the Soviet school, which might imply the '*xingsi*/formal similarity *vs. shensi*/spiritual similarity' theory widely advocated and

promoted in China from the 1950s, which led to the science of translation in general as a modern discipline (Liu Miqing 2001b; Zhang & He 2001).

Meanwhile, translation activities in Taiwan bloomed after 1950 because both political status and economic activities since then were closer to the United States, so education took place in more English-speaking surroundings, which affected the social construction in literary production and consumption. In the five decades since then, Chinese translated works in Taiwan had accelerated further into Western literature; all translations were directly translated into Chinese from SL. A great difference in translation has been reflected or made by the translation criteria and activities current since 1950. Based on the historical background described above, the translation norms and criteria for translation (studies) in China were built on the notions of 'three similarities' and '*huajing*/sublimation' (see Section 1.1.1); however, these notions were not supported in Taiwan. In other words, translation in China followed the Soviet literary and linguistic theory from Russian and the tendency for 'science of translating' approaches, according to Fan (1994). Translation activities in Taiwan, however, because of social-political influence, may have been affected by the American style, in which fluency and naturalisation were priorities which produced simplicity and dignity, as Venuti claimed (1998c). Under these differences in social-historical development, both areas, China and Taiwan, may have developed distinctive differences in translation criteria and activities, although both societies share the same language and culture. Hence, translation criteria can be regarded as translation norms, which will constrain and affect the translation of literary works and might also release some features in translations. In a similar way, we could also be aware of features which appeared in translation product(s) individually or in groups.

Translation criteria play a unique role in a translator's employment of strategies. This is because they also influence ways of assessing the quality of translation. Thus, translation criteria also provide the norm for translators. In order to conform to these norms or meet the criteria, translators choose an appropriate method to satisfy these norms, which implies that the translator may change some strategies and styles in order to meet the translation criteria.

On this topic, I would initially start a study of the translation criteria in Taiwan. Having grown up in Taiwan, I could say that the concept of 'translation as a fine art' proposed by Lin Yutang, and/or Yan Fu's *xin* (faithfulness), *da* (readability), and *ya*

(refinement)[1], established the most important translation criteria in Taiwan. However, if conflict occurs between the three concepts, as far as translation criteria are concerned, on a basis of '*xin*/faithfulness', '*da*/readability' is the main priority which publishers and reviewers in Taiwan require, in order to make a translation comprehensible and readable for target readers (Hu Gongze 2003, 2005); thus, it is common to change or shift the syntax from source text (ST) into a Chinese translation in order to make the translation readable and fluent in accordance with TL norms. In a word, Yan Fu's concept *dazhi*, translated as '*exposition*' (see Section 1.1.1), and readability and fluency, as well as faithfulness, are the key translation criteria in Taiwan, in order to facilitate the audience's appreciation of the works in translation.

On the other hand, as mentioned above, translation activities and translation studies were revived in China after 1978, and the concept of the three similarities (*xingsi*/similarity in form, *yisi*/similarity in content/meaning, and *shensi*/similarity in spirit), proposed in the 1930s by Chen Xiying, advocated in the 1950s by Fu Lei and stressed after the 1970s by Fu Lei's followers, is regarded as orienting Yan Fu's three principles. The three principles were then used as translation criteria to assess and evaluate a translation in order to seek "equivalence in linguistic forms between TL and SL texts" after 1978 (Fan 1994:157). The importance of the three similarities in translation is highlighted by many critics and translators after the 1980s (Luo Xinzhang (1984); Sun Zhili (1992, 1999), for example), who warned that any one of the three similarities cannot be ignored, although the priority between the three similarities can change or shift depending on the text types. For instance, Sun Zhili (1999) claimed that spiritual similarity can be placed before formal similarity when translating a work of (high) literature. Furthermore, Wang Hongyin (2003:179-180) pointed out that Qian Zhongshu's "*huajing*/sublimation" is the highest recommendation and regarded as the optimal translation, since it has greater spiritual and formal familiarity between both SL and TL. More recently, applying Venuti's (1995) classification of strategies in translation (i.e. foreignisation and domestication), many scholars insist on preserving foreign elements in a translation. Among them, Sun Zhili (2002) even audaciously and assuredly claimed that domestication as a translation strategy dominated Chinese translation in the 20th

[1] The different translations for *xin-da-ya* can refer to Section 1.1.1. I personally prefer 'faithfulness-readability-refinement' as their English translations, so I use them here.

century, but will be replaced by foreignisation in the 21st century. More evidence is needed, however, to support this conclusion.

Thus, the hypothesis behind this study is that translators from the two geographic areas of China and Taiwan behave in different ways when translating literary works. The aim of this project is to examine the strategies adopted by Chinese translators when translating Anglo-American novels into their native tongue and to explore whether translators from these two areas will exhibit different patterns in their work. In order to examine this hypothesis and shed light on the ways in which translators react to culturally-specific items in texts, terms of address will serve as examples of a case study of translation strategies and translation features.

Selection of data

The data selected for this study comprise Chinese translated texts published between 1974 and the present. Only those translators who grew up and received higher education in these two areas (China and Taiwan) were selected, the underlying assumption being that they have been immersed in cultural and linguistic values from their respective areas as well as exposed to certain attitudes relating to translation.

Compared with other literary genres, contemporary Anglo-American novels contain a significant quantity and variety of the use of English terms of address in written discourse and, most importantly, these have been rendered in Chinese translations in sufficient quantities by the individual groups of translators from China and Taiwan. Consequently, ten pairs of Chinese translations from both areas respectively, and their original texts, served as a test-bed for the examination of translation strategies employed by Chinese translators (see Chapter Three). After comparing ten ST (English) – TT1 (translated texts from China) – TT2 (translation texts from Taiwan) pairs, it is hypothesised that distinctive features or patterns in translating terms of address in each TT and each geographical area might emerge.

Research questions

The research will explore the following questions:

- What strategies are employed by Chinese literary translators in dealing with forms of address and how do these strategies compare with the reports

of previous studies concerning other language combinations?

- Do translations from both areas reveal similar or different translation features in the rendition of terms of address in Anglo-American novels and how can these features be described on the basis of a critical approach to source-oriented and target-oriented translation in Toury's theory? What were the translators' attitudes towards their final products? For instance, did they try to retain the 'Englishness' or the 'Americanness' of the novels, or were they more concerned about their readers?

Organisation of the thesis

This thesis consists of six chapters and the contents of these chapters can be outlined as follows:

Translation strategies as both theoretical background and practical application are introduced and discussed in the first chapter. In Section 1.1, Chinese and Western translation theories with respect to translation strategies are introduced and assessed; the discussion establishes Toury's model as the theoretical framework for this study. In Section 1.2, Chesterman's and Newmark's models with respect to translation strategies are outlined in detail; they thus serve as a yardstick in order to identify types of strategies employed by Chinese translators rendering terms of address in Anglo-American novels.

Terms of address are the subject of Chapter Two. This research proposes a cultural-translation studies approach to the analysis of terms of address. The specific features to be investigated are based on Braun's (1998) and Busse's (2003) approaches to terms of address. The definition and types of forms of address as well as relative theories and approaches to study modes of address are introduced and discussed in detail in this chapter. It is shown how linguistic and cultural differences pose problems in translating terms of address. The discussion in this chapter leads to the identification of several strategies employed to render terms of address in order to solve the problems of translating terms of address.

Chapter Three concentrates on methodology and data collection. The first section introduces types of corpora in translation studies and software tools that can be used for research in this area of translation. Data selection criteria for this study are established in the following section. This chapter also elaborates the stages of

compiling the corpus of translations and how examples were extracted for this study.

Chapter Four investigates the strategies employed by Chinese translators in translating nominal terms of address. The differences in the TTs are highlighted by comparing the ST with the target versions. Certain types of strategy are identified in the translation of nominal terms of address in Anglo-American novels in this study.

Strategies in the translation of pronouns of address are examined in Chapter Five. Different types of strategy and translation patterns for using the Chinese honorific pronoun '*nin*' are established in the light of pronouns of address in Chinese translated literary works.

Chapter Six sets out to answer the research questions proposed for this thesis. This chapter offers a statistically analysis of the translation strategies and features revealed in the renditions of terms of address in both target translations; the similarities and differences between the two sets are highlighted and discussed.

In conclusion, analysis of the data indicates that there are certain patterns in translation behaviour that are adopted by a specific group of translators in each area for the translations of terms of address in Anglo-American novels. This thesis also demonstrates how to carry out an English-Chinese comparative study of translated texts using the framework of corpus-based translation studies and offers suggestions for further research.

Chapter One Translation Strategies

This chapter comprises two sections. In the first section, both Chinese and Western theoretical concepts in translation concerning translation strategies are systematically introduced and critically discussed, starting with Toury's translation norms in descriptive translation studies as a theoretical framework for this study to investigate translation strategies employed by Chinese translators in rendering terms of address in Anglo-American novels.

The second section focuses on two models of translation strategy: Chesterman's production strategy and Newmark's ready-made translation procedures. All specific strategies in both models are clearly outlined with examples provided; they thus serve as a yardstick for identifying and explaining the strategies employed by Chinese translators in rendering literary works in this study.

1.1 Theoretical orientation and framework

In searching for a theory concerning translation strategies in modern discipline and scholarship, apart from some scholars from Tel Aviv University in Israel (Itamar Even-Zohar, Gideon Toury), Western theorists dominate the field of modern translation studies (Liao Qiyi 2002). This project, however, involves two languages and the translators are all Chinese native speakers, who, I believe, are firmly rooted in and deeply influenced by Chinese translation philosophy in terms of translation criteria and translation studies. Therefore, both Western and Chinese modern theoretical concepts and frameworks for translation studies in translation strategies are introduced and assessed in this section, in order to offer a general concept of translation theory on different continents and to orientate the framework of this study. As the target language in this study is Chinese, Chinese translation theory is first considered and then Western theories are examined.

1.1.1 Chinese translation theory

Although the translation of Western literary works into Chinese started in 1871 with

Wang Tao's translation of *La Marseillaise*[2], the practice did not attract attention until around 1900, when fruitful and remarkable renditions were 'rewritten/composed into' Literary Classic Chinese by Lin Shu (1852-1924). I use the term 'rewritten/composed into' instead of 'translated' because Lin Shu, who actually had no knowledge of foreign languages, translated/rewrote literary works from different languages (e.g. French, English) according to his 'nineteen' interpreters who interpreted each story orally to him (Ma Zuyi 1998:431-434). By this means, Lin Shu 'retold' the stories of novels more than translated them. Naturally, he would have little knowledge of translation or translating, as is revealed in his general remarks or prefaces[3], so I shall start by looking at Yan Fu (1853-1921), who proposed the translation considerations/principles of *xin*, *da* and *ya*.

Three translation considerations: *xin*, *da* and *ya*

After translating Thomas Huxley's *Evolution and Ethics* in 1898, Yan Fu laid down what later became the most influential principles and criteria of translation in the Chinese tradition in the opening statement of his 'Introductory Remarks on *Evolution and Ethics*'. In his words: "three difficulties involved in translating are: *xin*, *da* and *ya*" (Yan Fu 1898/1993:1, my translation).

Various scholars have translated Yan Fu's considerations or so-called principles into English since the terms were conceived. The following table offers a diachronic overview of how they were rendered into English:

[2] According to Henry Zhao (1995:228, footnote), in 1871 Wang Tao translated '*La Marseillaise*', the first Chinese effort at literary translation. In 1872, part of *Gulliver's Travels* was translated, but it was in fact a sinicised retelling of the story. In 1888, Aesop's *Fables* appeared in a more or less faithful translation (also cf. Ma Zuyi 1998:411).

[3] There are more than ten 'General Remarks' or Translator's Prefaces' published from 1899 to 1922 with respect to Lin Shu's view on translation collected by Luo Xinzhang (1984).

Table 1-1: The English renditions of *xin, da* and *ya*

Xin 信	*Da* 達	*Ya* 雅	**Translated by or from**
'to be faithful,	expressive, and	elegant'	Wang Zuoliang 2001:999
faithfulness	comprehensibility	elegance	C.Y. Hsu 1973:4 Lu Xing 1998:10 Shen Suru 2000:49 Gilbert Fong 2001:582
faithfulness	comprehensibility	elegance of style	Sinn 2001:441
faithfulness	expressiveness	elegance	Wang Ning 1996:43 Chang 1998:253 Wang Xuefei 1999:36 Liu Miqing 2001b:1031 Ma Zuyi 2001:382
faithfulness	expressiveness	gracefulness	Liu Miqing 2001a:3
faithfulness	expressiveness or intelligibility	readability or literary polish	Shen Suru 2000:49
faithfulness	intelligibility	elegance	Wang Zongyan 2001:560
faithfulness	readability	refinement	Zhao Yuanren 1976b:145
faithfulness or fidelity	communicability or comprehensibility	elegance	Hung & Pollard 1998:371 Hung & Pollard 1998:375
fidelity	comprehensibility or clarity	elegance or fluency	Venuti 1998a:182
fidelity	fluency	elegance	Fan 1994:152
fidelity	intelligibility	elegance	Wu Jingrong 2001:529
sincerity	communicability	norm/standard	Pan Wenguo 2002:58
trueness	intelligibility	elegancy	Huang Yushi 2001:278
truthfulness	smoothness	elegance	Li Qun 2002, in Abstract

As this tabulated list shows, there is a reassuringly significant amount of agreement between the renderings. As many scholars (Liu Miqing, Ma Zuyi, Sinn) who have investigated and explored this historical dimension have pointed out, Yan Fu's terms carry textual echoes going back thousands of years, since he employed concepts contained in the ancient book *Yi Jing* 易經 (*Book of Changes*) and the works of the great Chinese thinker Confucius (in *The Confucian Analects*):

> The *Book of Changes* indicates that rhetoric should uphold loyalty (*xin*). Confucius says that readability (*da*) is the main subject in a language and writing. He adds that if one language lacks literacy (*ya*), it will be unable to go beyond the time and space. Thus, these qualities are the criteria of good writing as well as the standards of good translation. In other words, apart from the *xin* and *da*, (*er*)*ya* is also required in translation. (Yan Fu 1898/1993:1, my translation)

From then on, these three standards and considerations were referred to as the three essential criteria for the evaluation of translated works, the teaching of translation, the development of translation theory, and so on. In other words, whenever reference is made to the terms 'translation' or 'translating' in Chinese, Yan's famous three

terms, *xin*, *da* and *ya*, are referred to as translation strategies, criteria, standards, principles, theories, etc. These three considerations have had a tremendous influence on almost all subsequent later Chinese translators, as well as philosophies and theories of translation. As many critics (Huo Guangli 2002:116; Yu Dafu 1924/1984, to cite just two) have said, Yan Fu is considered China's greatest translation theorist and has had a lasting effect in the field of Chinese translating and translation (studies) since the turn of the twentieth century, when he was active as a translator. His influence in the field of Chinese translation can be proved after one century by the whole Chinese translation community holding a conference in 1998 to commemorate with enthusiasm the centenary of the publication of Yan Fu's three considerations or so-called principles (Pan Wenguo *et al.* 2000).

Although Yan's concepts, as Wang Zuoliang (2001:999) claims, "are agreed on by nearly everybody", they still spark constant controversy. There is also debate regarding the connotation of Yan's terms, the most problematic of them being the term *ya*. It is therefore necessary to consider the translated meaning, connotations and denotations of each term.

Xin, as rendered above, means faithfulness and fidelity with apparent agreement in translation. According to the book *Shuo Wen Jie Zi* 說文解字, *xin* refers to '*cheng* 誠 (loyalty)' (Xu Shen 1963:52). When it is applied in the sphere of translation, it can refer to the requirement that a translated text be faithful to the meaning contained in the ST. This concept can be explained by Yan's further writing in his 'General Remarks on Translation':

> Translation is very difficult, because a translator has to make first the translation exactly the same as the original in form, and at the same time make it the same thing as the original to the readers ....
>
> (Yan Fu 1898, translated by Huang Yushi 2001:279)

As this passage shows, the concept of 'faithfulness' to the ST for (or to) the readers is regarded as the primary task of translators. Thus, *xin* can refer to the requirement that the translated text be faithful in meaning as well as in form to its original text for readers, without changing the idea and meaning of the ST.

Da has several similar meanings when translated into English as shown in Table 1-1. Yan stated that a translator should understand the entire meaning of the ST before embarking on a translation. Needless to say, it is essential to make the

audience understand the meaning of the ST. Thus, the connotation of *da* refers to the need for a translation to be expressive and intelligible in order to ensure that the translated text is comprehensible by the target readers. In short, the SL should be well expressed in the TL, including meanings, messages, style, connotation and so on.

Moreover, the balance between *xin* and *da* should be seriously considered when the two terms conflict with each other in the translation, since *xin* and *da*, in some areas, do conflict. Thus, the concept of '*dazhi* 達恉 (exposition)', as Yan recommends, could be the setting of priorities in cases where such conflicts occur. He explained:

> Although it (a translation) does not follow the exact order of words and sentences of the original text but reorganises and elaborates. However, it does not deviate from the original ideas. It is more an **exposition [*dazhi*]** than translation as it seeks to elaborate – an unorthodox way of transmission.
>
> (Yan Fu 1898, translated by C.Y. Hsu 1973:4, my emphasis)

As this passage shows, according to Yan Fu's own translation experience and the problems he met with, he suggested making a '*dazhi* (exposition)' of translation text in order not to deviate from the original ideas when the ST is difficult to render because of the language differences.

Of Yan Fu's three translation criteria, *ya* is the term that has been most widely debated. Generally speaking, the concept '*ya*' can be viewed from three aspects: (i) rhetoric, (ii) language norms, and (iii) style in translation.

First of all, the term 'rhetoric' can denote the skill of using language effectively and the choice of Chinese phrases in speaking or writing. As far as rhetoric in translated language is concerned, *ya* can mean that the translator should pay more attention to rhetoric in the final translated text, which should be refined and polished to the same extent in its literary style as in the original language. As shown in Table 1-1, in this aspect of language usage, the concept of 'elegance', 'gracefulness' or 'literary polish' in Yan Fu's *ya* is used in reference to 'rhetoric' in Chinese translated texts, shown by the Chinese language and usage in writing.

Second, unlike the concept of rhetoric in the choice of phrases, a few Chinese scholars and critics (e.g. Lu Xun 1931/1993; Qu Qiubai 1931/1993) have contended the Chinese character *ya* in Yan Fu's thinking. They have asserted that *ya* should be used with reference to the language use in Yan Fu's writing, which is the language of classical Chinese. Yan premised a "return to pre-Han [dynasty]" literary styles (Qu

Qiubai 1931/1993:4; Wang Hongyin 2003:97), since he mentioned the use of the writing style of the pre-Han in his general remarks in the observation that "in using the syntax and style of the pre-Han period, one can actually facilitate comprehensibility" (1898/1993:1, my translation). However, using the pre-Han writing styles in classic Chinese (*wenyanwen*) became an untenable position since the norm in translation is vernacular after 1919, when vernacular or spoken language replaced classical Chinese in most publications (Hung 2006:156-157). Some critics (Chen Xiying 1929/1984; Qu Qiubai 1932/1993) therefore attempted to diminish the relevance of the term *ya* and dismiss it altogether as a basic criterion for the assessment of Chinese translation.

On the other hand, *ya* is expounded and defined as 'language norms' by some scholars (Pan Wenguo 2002:58; Shen Suru 2000), who, analysing the term as it appeared in ancient books such as the *Book of Changes* and *The Confucian Analects*, explicated that Yan Fu's conservative style as a translator was actually related to the use of standard TL in translation. Different opinions exist based on Yan's statement that "apart from the *xin* and *da*, *erya* is also required" (1989/1993:1). The last term "*erya*", condensed to *ya* by Yan, implies the meaning of 'standard,' meaning that a translator should not use colloquial, but standard and formal language. Thus, some scholars (Ma Zuyi 1998:378; Pan Wenguo 2002:58) have claimed that the term *ya*, according to Yan, can refer to the standard and formal language form or standard language 'norm', which is required in translation.

Some scholars employed a different angle for evaluating and explaining '*ya*', after which Yan's term *ya* was given the new definition of 'style' in modern translation. For instance, under the influence of Western theories, 'style' can be presented as either that of the original writer, or the translator, or both. Consequently, some scholars construed '*ya*' in the late 20th century as 'translation style' and used it to evaluate and discuss the issue of the original writer's and/or translator's style in translated text (Liu Zhongde 1991:24; also see Hu Yunhuan in Appendix A).

Notwithstanding how scholars and commentators explain these terms, the concept of *ya* as style or language norms, as well as other terms, continues to be debated. This debate is due to the fact that Yan Fu merely coined the three terms *xin-da-ya* without clearly indicating or providing concrete methods by which these three principles could be achieved in translation. He seems simply to suggest them as a set

of translation criteria or considerations that can be used by translators and editors, and used as principles that need to be adhered to while translating.

Disputes over the three criteria have lasted for more than a century and his criteria, regarded as theory, inevitably, have deeply influenced Chinese translation theory. As in every other theory, Yan Fu's model has its pros and cons. Generally speaking, discussion of translation criteria falls into three groups: (i) scholars/translators/editors/viewers who accept Yan's three sets of translation criteria and the meanings of 'ya', in an extended sense, are considered to adhere to the traditional sense of style and literary polish or refinement, as well as language norms (as discussed above and in Table 1-1); (ii) some maintain that '*xin*' is the only necessary requirement/criterion/principle in translation; (iii) others try to establish views contrary to, similar to, or in addition to Yan's criteria. Since many studies available in both English and Chinese (e.g. Liu Qijia 2000; Sinn 2001) hold a positive view on Yan Fu's approach and his influential contribution to Chinese translation studies, I shall merely discuss the latter two, bringing forward other Chinese translation theories/criteria here.

Before presenting other translation theories/approaches, it should be pointed out that modern Chinese translation theories, as commentators (Luo Xinzhang 1984; Liu Jingzhi (Liu Ching-Chih) 1993) have remarked, are more or less based on Yan Fu's three principles. Other theories have been proposed by translators based on new thoughts, ideas or observations on Chinese translation, and these may be slightly different from those of other societies. Having made this point clear, I shall introduce Lin Yutang's approach first.

Three standards and the notion 'translation as a fine art'

Enlarging the scope of Yan Fu's three principles from the linguistic perspective of traditional Chinese aesthetics, Lin Yutang (1895-1976), one of the most prestigious translators in modern Chinese society, proposed his own standards of translation according to his own experience of translating from several different languages into Chinese and *vice versa*. His three standards are: (i) the standard of truthfulness, (ii) the standard of fluency, and (iii) the standard of beauty. Broadly speaking, the first two are similar to Yan's *xin* and *da*, while the third one, the standard of beauty, goes beyond Yan's *ya*. As Lin explained:

> ... the three standards, generally, are akin to the three difficulties (criteria) in translation mentioned by Yan Fu. *Zhongshi* 忠實 (truthfulness) is equal to *xin*, *tongshun* 通順 (fluency) is equal to *da*. As far as the art of literary works and translation are concerned, *mei* 美 (beauty) cannot be included in the word *ya*.
> (Lin Yutang 1932/1993:33, my translation)

Lin's concept of 'beauty' in translation can be seen in his essay:

> ... every language has its beauty of sound, beauty of meaning, beauty of spirit, and beauty of style and form. A translator might have attempted or achieved to translate one but lost sight of the other beauties in translating. (ibid.:41, my translation)

Because of that, Lin rejected Yan's '*ya*,' replacing it with the term '*mei* (beauty)' since he thought Yan's '*ya*' covered only a small part of his construal of '*mei*'. For Lin, '*mei*' in translated text should go beyond Yan's language usage, and take into consideration other aspects, such as form, meaning, sound, etc.

In addition, Lin further discussed a translator's responsibilities. He stated that there are three responsibilities for a translator with respect to his/her rendition, including responsibilities to the original writer, to the target reader, and to the art of translation. That is to say, a translator should render the original work 'faithfully' and allow readers to enjoy the 'fluency' of translated text, so that the 'beauty' of SL and TL can be presented through the rendition in terms of form, meaning, sound and spirit. He further suggested that it would be better to consider 'sentence-translation' rather than 'word-for-word translation' as the smallest unit of translation, in order to maintain 'faithfulness' in the translation. Also, it would be better to naturalise the rendition with respect to grammar, syntax, idioms and expression in TL to achieve 'fluency' rather than to retain the foreignness for the target readers (1932/1993:35-6). Moreover, translation, as Lin Yutang describes it, is "a fine art" which can be created and considered as 'production', not 'reproduction', so the action of 'beautifying' is very important and should be preserved in each rendition (ibid.:47).

By proposing his three standards and the notion that translation is a fine art, Lin Yutang (1932/1993:44) discussed his view on translation, particularly for translating literary works such as poetry, dramas, lyrics, prose fictions and other forms. Lin stressed that translating is like a creative activity and involves not only knowledge of two languages but also an understanding of aesthetics within literature as well as languages.

Lin Yutang's great contribution to Chinese translation theory not only enriches and enhances Yan Fu's thoughts, but also extends Chinese translation theory as well as inspiring other scholars. For instance, Lin Yiliang (1974/1993:85), building on Lin Yutang's three translation standards for translation, added and highlighted the importance of the communication between a translator and an author, and stated that this communication should go beyond time and space, as well as beyond cultural concerns within two different languages.

Lin Yutang's theory is also affirmed by Liu Jingzhi (Liu Ching-Chih 1993:V), who remarked that no other translation theories could be beyond both Yan Fu's and Lin Yutang's approaches in Chinese translation theories of the 1950s and 1960s. As a matter of fact, at the beginning of the 21st century, both theories are still regarded as the standards of Chinese for translation (Zhou Shibao 2004).

Unlike Lin's theory proposed to enrich and enhance Yan's view on translation, different opinions about Yan Fu's theory have been brought into the domain of Chinese translation. Among them, the notion of *zhiyi* 直譯 (direct translation), for instance, is advocated by some writers as well as translators such as Lu Xun and Qu Qiubai in order to bring foreign knowledge and languages into China through translation. Hence, they insist and stress the principle of faithfulness (*xin*) rather than not-so-smoothness or fluency in the translated version (Lu Xun 1931/1993:13, my translation). However, in the argument that direct translation is not optimal translation and that Yan's '*xin*' is only necessary in translation, Chen Xiying proposed three similarities between ST and TT, and these are introduced next.

Three similarities: *xingsi*, *yisi* and *shensi*

In the argument about whether Yan Fu's model is suitable for translating literature, Chen Xiying questioned Yan's *da* and *ya* as being unadaptable as translation criteria. For *ya,* Chen (1929/1984:400-408) argued that some novels which aim at describing ordinary life from different societies and/or social classes cannot be translated using elegant language in Chinese description. If a translator intends to make the translated text 'elegant', then this text loses the main idea and purpose that characterised the original literary work. Furthermore, he gave a (new) definition of "*mingbai xiaochang* 明白曉暢 (comprehensible fluency)" to Yan's criterion *da*, but stated that

da is also optional (ibid.:401). Chen further explained that *da* cannot be ranked as a criterion for translating because some works cannot be translated into comprehensible and fluent forms. An examples of this would be an impressionistic or a symbolic work of writing, which would be better be read in the original text without being rendered in a way that boosts the comprehensibility or the fluency of the original. In other words, Chen held an absolutely negative attitude towards Yan's *da* and *ya*.

Furthermore, by drawing an analogy between the product of translation and that of sculpture and/or drawing, Chen (1929/1984:403-404) proposed three similarities to assess a translated work; they are *xingsi* 形似 (similarity in form), *yisi* 意似 (similarity in meaning/content), and *shensi* 神似 (similarity in spirit)[4]. These three similarities can help translators to achieve Yan's *xin*, which is the only requirement for translating literary works, according to Chen (ibid.).

Six years later, Yang Zhenhua (1935, collected in Shen Suru 2000:86) questioned Yan Fu's *xin* by asking "What is *xin*?". He further expressed his approval of Chen's points and of the concept of 'similarity' to answer his own question. As he stated:

> As to the degree of '*xin*', according to Chen Xiying's three similarities, in order of importance, one would move from form (*xingsi*) to meaning/content (*yisi*) and finally spirit (*shensi*). (ibid., my translation)

According to Yang, 'similarity in meaning/content' is similar to Yan Fu's *xin* to the ST. However, the other terms, 'similarity in spirit' and 'similarity in form' may have different meanings. Unfortunately, Chen and Yang did not offer further details in their essays. The binary 'spirit *vs.* form' has been another much talked-about translation principle in Chinese traditional translation studies since the 1930s. From then on, Chinese translation theories were influenced by the topic in 'Chinese classical aesthetics' reasserted for translation studies by Chen Xiying and Lin Yutang. For instance, Chen's three similarities have influenced and were promoted by other Chinese translators, such as Fu Lei's '*shensi* 神似 (similarity in spirit; an excellent

[4] The three 'similarities' are also rendered as 'resemblance' (Wang Zuoliang 2001:1002) and 'closeness', which comprises 'closeness of form, closeness of content, and closeness of spirit' (Liu Minqing 2001b:1031). I use the term 'similarity' in this study.

likeness)' in the 1950s and Qian Zhongshu's '*huajing* 化境 (sublimation)' after the 1960s. These are consequently considered next.

Shensi vs. xingsi (Spiritual similarity *vs.* formal similarity)

Adopting Chen Xiying's three similarities in translation, Fu Lei (1908-1966) even advocated the notion of 'similarity in spirit' over 'similarity in form' in translating literature and explicitly emphasised that a translation must adopt closeness of spirit instead of closeness of form. He preferred spiritual similarity over formal similarity. In his preface to the rendition of Balzac's *La Cousine Bette*, Fu Lei's first sentence is indicative of his view about translation:

> As far as the effect is concerned, translating is like painting from life, it is to achieve similarity in spirit rather than similarity in form.
> (Fu Lei 1951/1993:68, my translation)

In the light of Fu Lei's view about translation, this is widely acknowledged as a convincing embodiment of 'similarity of spirit' as Luo Xinzhang (1984:987-992) described it, based on his correspondence with Fu Lei. That said, Fu Lei highlighted that the spiritual similarity in literature translation should be taken as the prime requirement. Indeed, the concept 'similarity in spirit', as a criterion as well as a translation theory, was most influential during the 1950s and after 1978 in China, and it goes "some time beyond in the area of literary translation" because it produces a remarkable "enhancement of the quality of translation" (Liu Miqing 2001b:1031).

Furthermore, in order to clarify even further the concept of 'similarity in spirit' to his readers, Qian Zhongshu (1910-1998) used the term '*huajing* 化境 (sublimation)' to redefine translation and this concept is discussed next.

Huajing (sublimation)

Under the notion of aesthetics, an original literary work is considered and appreciated as a piece of a fine art, so its rendition is compared and considered to be a duplicate or reproduction. Also, applying the concept of 'Chinese classical aesthetics', Qian Zhongshu (1979/1993:302) used the term '*huajing*' and the concept of "the transmigration of souls" in spirit to make explicit the notion of 'similarity in

spirit'. Qian claimed that the supreme criterion of literary translation is *huajing*, which denotes, according to Qian,

> rendering the language of a literary work into another language without revealing any trace of awkwardness and stiffness in rendition, but the original flavour of the ST is preserved in the translated version, even the differences of language usage between two languages (ibid., my translation).

In other words, he implied that the transfer of the ST into the TT is like an incarnation, which alters from one body to another, but the soul remains unchanged, which also explains his concept of 'the transmigration of souls' in spirit. Qian's concept of '*huajing* (sublimation)' aimed to place Yan Fu's *xin* and *da* in contemporary Chinese translation theory, as it had been reincarnated therein.

Discussion

As described above, beginning with Yan Fu's approach, translators have proposed their own ideas and observations about translation, so contemporary Chinese translation studies roughly fall into five sections: (i) faithfulness and readability; (ii) fluency and beauty; (iii) three similarities; (iv) spiritual *vs.* formal similarity; (v) sublimation. These different stages refer to the fact that Chinese translation theory departs from three linguistic properties (*xin, da* and *ya*), and extends to 'Chinese classical aesthetics' (*beauty, spirit similarity* or *sublimation*), which particularly apply to literary works since translated literature is regarded as 'a fine art' and/or 'a creative product'. It can be also said that Chinese translation theory develops from Yan Fu's linguistic aspects and extends to other aspect(s) of spirit or culture, in order to produce the 'optimal' translation.

It should be pointed out that the translation theories discussed above are not a theoretical treatise; they are all the views of translators who made no attempt to define any terms or follow a logical progression. They simply wrote in their essays, in the prefaces to their translations, or even in correspondence with other translators or scholars their expression of what they believed a translator should take into consideration when s/he does her/his job. Their opinions on translating and translation were later made out to be what has been called 'Chinese translation theory', as well as being useful as general guidelines (Hung and Pollard 1998:371).

However, such Chinese aesthetic notions as 'beauty', 'spiritual similarity' and 'sublimation' are too abstract to understand and to carry out in practice. In my opinion, none of them is easy to achieve. Eventually, they become merely a set of talked-about principles or criteria, and this is the main shortcoming of Chinese translation theory. This is identified by Liu Miqing, who stated:

> Lacking in linguistic backup, Chinese traditional translation studies have been left to stick with classical literary aesthetics, or philological aesthetics, which is almost incapable of providing any theoretical nutriment for Chinese translation theory other than a series of abstract aesthetic values (2001b:1033).

As a result, Chinese translation theory is limited or confined to 'talking-point' principles and standards such as 'spirit' or 'sublimation', which results in studies in translation tending to evaluate or assess a translation on the basis of criteria which are "a closed system incapable of opening up new horizons" (ibid.).

Moreover, such abstractly 'fuzzy' terms (*ya*/elegance, *mei*/beauty, *huajing*/sublimation) can be explained or interpreted differently, so these translation criteria might become very 'subjective' matters since every translator, editor or viewer might have different and subjective appreciations. Because of this, the translation criteria present a difficulty when set as translation norms, rather than a conceptual meaning as a confined limitation (Liu Miqing 2001b). This is another problem of Chinese translation studies.

Manifestly and discernibly, Chinese translation theory reviewed above is a normative model of a prescriptive translation system, since translators/critics have restrictively generated instructions to translators on what they think a 'good' translation ought to be, which perpetuates the stage of the so-called 'prescriptive translation approaches'. The focus of thinking about translation, needless to say, is not suitable for analysing literary texts; this is yet another shortcoming of Chinese translation studies.

In fact, many Chinese scholars are aware of these disadvantages in Chinese translation studies. More and more scholars (e.g. Fan 1994; Wang Zuoliang 2001:1002) seek recourse to a 'scientific' groundwork from Western linguistic approaches to translation, and introduce a new dimension to the discussion of 'equivalence' in translation (see below, Section 1.1.2) by emphasising the linguistic aspect, as Liu Miquing (2001b:1034) asserts:

> To meet the needs of language contact and communication in the contemporary world, it is imperative to guide the Chinese traditional studies to accomplish this aim, modern translation studies must draw up theories from modern linguistics, particularly contrastive linguistics, pragmatics, semantic, text-linguistics, stylistics and grammatical theories.

Corresponding to Liu's statement, Fan (1994:157), for instance, suggested combining Chinese translation theory with Western translation theory using linguistic models of the 'unit of translation' and the concept of 'equivalence' to assess a translation. Fan said,

> To seek equivalence in linguistic forms between the TL and SL texts, we may obtain "*xingsi*" (similarity in form); to achieve equivalence in content, we may get "*yisi*" (similarity in content); and to aspire after equivalence in style, we may realise "*shensi*" (similarity in spirit) (ibid.).

As shown in these passages, Western theories and approaches with respect to translation are introduced into the Chinese-language world; some of them also make a comparison between different language societies and some of them are used to create complementarity in studying or evaluating a translation work. I believe this is a benefit for Chinese translation. Indeed, more and more translation theories and approaches to translation proposed in Western and/or European societies are being introduced into modern Chinese societies, such as the concept of '(functional or dynamic) equivalence' or 'communication translation' in translation, putting the emphasis on the linguistic and text-linguistic aspects and on translation 'norms' within social or cultural factors. Consequently, the related Western translation theories concerning translation strategies are introduced in the following section.

1.1.2 Western translation theory

An overview of contemporary translation studies reveals that one of the central concepts is 'equivalence' (such as correspondence, similarity, analogy, or even sameness). The term roughly corresponds to the 'faithfulness' of a TT to its original or ST and has dominated this discipline for many years. Seeking to render word for word and form for form from a linguistic level, many scholars from the branch of linguistics, either applied, comparative or contrastive linguistics, apply the notion of a 'linguistic sign' from Saussure, who coined and defined two terms: '*la langue*' as

what is signified and '*la parole*' as the signifier; the former is 'a conceptual part' or sign, and when the concept is spoken or written in language, it is regarded as 'a linguistic part', a signifier. Based on the relationship and interaction between 'signified and signifier', linguistic scholars develop their approaches to translation from the basic linguistic level/unit (morphemes, words, phrases, clauses or sentences) and the basic 'equivalence' at the linguistic level between the ST and the TT (Ivir 1996). In other words, from the beginning of translation theory, the concept of equivalence has focused on the word or form as the 'unit of translation' (Vinay and Darbelnet 1958/1995), and 'unit shifts' (Catford 1965) were the preoccupation of many scholars from the 1950s onward.

Despite the fact that the concept of equivalence was very dominant in the area of translation studies over several decades following Catford's arrival in the field, it started losing its status and scholarly interest diminished gradually, since words can be rendered equivalent to other words more easily than can be done between sentences, paragraphs or complete texts. Moreover, this concept has proved to be particularly problematic as far as literary translation is concerned, as has been critically and crucially pointed out by many commentators (Bassnett 1980/2002; Heylen 1993:2; Holmes 1972/1988; Lefevere 1992a; Snell-Hornby 1990:80-81, to cite but a few). This is because the sense of translation "mirroring what the original writer has produced" is not always applicable (Jones 1989:195). Furthermore, many critics (e.g. Bassnett, Holmes) have suggested and urged that the activity of translating should go beyond the words or grammatical forms at sentence level, and extend to examining the translated texts under consideration from other aspects, such as communicative functions, social culture aspects etc. This is because "knowledge of cross-cultural similarities and/or differences in genre conventions is crucial to the translator in order to produce appropriated TL-texts" (Schäffner 1999:4) and the difference between the SL and TL lies not only in sentence or paragraph, but also in the social rules of both languages and cultures. So, the limitation of the concept of 'equivalence' as a linguistic approach soon became obvious.

Another concept, 'dynamic equivalence', was introduced by the socio-linguist Nida, who advocated that the translator has to "seek to find the closest possible equivalent", since there is no absolute or identical equivalent between two languages (1964:156). However, Nida's dynamic equivalence primarily concerns a message-oriented approach which he arrived at from his experience of Bible translation,

although he reiterated the importance of taking into consideration the linguistic and cultural distance between languages as well as the needs of the prospective audience. Nevertheless, like other linguistic approaches, dynamic equivalence evaluates the translation under the concept of the 'unit of translation' and is concerned with an equivalence effect and correspondence at sentence level. Nida's theory of dynamic equivalence, as Fawcett (1997) and Gut (2000) argued, cannot possibly apply to translation, since they believed that the inclusion of dynamic equivalence would cause the translation to turn into a "wholesale adaptation" of the target language usage (Fawcett 1997:60).

Furthermore, in favour of House's (2001:982) statement that "the 'meaning' of linguistic units" should be preserved in TT and of Newmark's (1981) argument that translation is a communication activity, the concepts of 'functional equivalence' (House 1977/1997), 'communication translation' (Newmark 1981) or 'skopos of translation' (Nord 1991a, 1997; Reiss 1989:105-115/2004:168-178; Vermeer 1989, 1996) are proposed by many scholars working in text-linguistics. This is because scholars are aware that the difference between the SL and TL is not just in sentence or paragraph, but is also socially normalised in both languages and cultures, so they urge that the linguistic systems of both SL and TL need to be taken into consideration in studying translation (Neubert and Shreve 1992:22ff).

Although some theories such as the skopos theory and communication theory have put the emphasis on a target or receptor culture or orientation, they still, in my opinion, remain 'normative'. This is because these theories or approaches are generally developed as didactic instruments for translator training or translation assessment, which is regarded as prescriptive translation studies. Thus, theoretical concepts with respect to the translation strategies reviewed above are more or less prescriptive in nature and they reflect theorists' concepts of translation, such as (dynamic/functional) equivalence or communication, and are meant to give (professional or student) translators instructions on how to proceed or produce a translation in an optimal way (Lörscher 1991:72).

Moreover, in literary translation, it seems to be an unattainable notion that a translation should be a mirror-image of the original or correspond faithfully to the source version, especially in translated literature. It is nearly impossible, or at the very least less meaningful, to examine or evaluate translation from the angle of any single concept of equivalence or functional skopos. Prescriptive translation studies, a

discipline which aims to tell translators how they *should* carry out translation, indeed causes problems in translation theory. In my opinion, these problems- and process-oriented prescriptive theories can be treated as reference concepts for translation, but are not applicable for analysing literary translation. This is because the process of translation is determined by various factors that should be studied in order to provide a relatively comprehensive account of human behaviour. Descriptive translation is seen as the most appropriate paradigm that takes socio-cultural situations and elements into account when studying/theorising about translation. Most importantly, the descriptive approach is intended to incorporate linguistic aspects of translation in conjunction with a broader context, including social, cultural, historical or even political aspects. In contrast to the prescriptive view of translation, descriptive concepts in translation are proposed by scholars of descriptive translation studies.

1.1.3 Descriptive translation studies

In the late 1970s, certain translation theorists from the Low Countries and Israel (e.g. Bassnett, Even-Zohar, Hermans, Holmes, Lefevere, Toury) worked from a literary-theoretical perspective model by adopting descriptive, reception-oriented approaches. This approach is well-known; it is called descriptive translation studies (DTS) and is concerned with translation in the following way:

> ... [as] it actually occurs, now and in the past, as part of cultural history. It seeks insight into the phenomenon and the impact of translation without immediately wanting to plough that insight back into some practical application to benefit translator, critics or teachers (Hermans 1999:7).

Also, DTS examines the rendition and concentrates on the observable aspects of translation (ibid.). The translated texts are used by DTS scholars or researchers

(i) to describe the phenomena of translating and translation(s);
(ii) to establish general principles by means of which these phenomena can be explained and predicted (Holmes 1972/1988:71).

In other words, the term DTS refers to the perspective whereby translation is not regarded as a secondary or derivative product from the original ST, so this approach focused on the translation itself.

Furthermore, in order to explore translation phenomena in a specific language and social culture, DTS researchers go beyond the examination of translation versions, they not only look at both the ST and TT but also examine and evaluate written materials associated with translation, including such examples as reflective essays, statements, comments and commentaries by translators, editors, publishers, viewers, readers and so on (Baker 1998:163; Kovala 1996; Pym 1998:62-5). Additionally, they also pay attention to related activities such as language and translation education in schools (Hermans 1999:85; Nord 1991b:105; Toury 1995:65).

It is worth emphasising that DTS proponents do not aim to prescribe what a translation *should* or *ought to* be. Alternatively, they observe how translations have been carried out in practice and, consequently, concepts of 'equivalence' or 'faithfulness' would be not obvious when comparing the ST and TT. That is to say, DTS describes the specific characteristics of translated texts (or multiple translations of the same ST) and helps to analyse translation phenomena that have occurred. In this way, DTS researchers or translators can attempt to explain various factors or manipulations revealed in translation or written documents in terms of constraints of the target culture, specifically, during a particular time or period. Therefore, these constraints or so-called 'norms' (see below) may have influenced the translation strategies or methods and the ensuing translations themselves. Therefore, this approach could be characterised as a target-oriented, functional, historical and cultural approach to translation. Also, replacing the concept of 'equivalence' with the concept of 'norms', DTS has attracted the attention of researchers in modern translation studies (see, in particular, Hermans 1999; Schäffner 1999; Snell-Hornby 1988/1995; Toury 1985, 1991).

Translation norms

The notion of norms in translation was proposed by Toury, building on the work of his senior colleague Even-Zohar (1978/2004:199-204, 1990), who asserted that a translated literary work should be studied based on socio-cultural conditions, and not in isolation. Hence, the concept of norms is put forward to study the socio-cultural conditions in both SL and TL cultures since norms are regarded as "the social reality of correctness notions" in a given community (Bartsch 1978:xiv) and they are

"related to assumptions and expectations about correctness and/or appropriateness" (Schäffner 1999:1). More specifically, norms, in Toury's description, "are the key concept and focal point in any attempt to account for the social relevance of activities" (1995:55), and, more importantly, translation norms can be studied since they exist in a translation that is accepted in the TC as being a translation. In other words, from the socio-cultural aspect, Toury particularly believed that translation behaviour is contextualised as social behaviour.

According to Toury, a norm as a constraint can be used to direct or bind "actual decisions made during the translation process" (1980:54); it can be also used as a tool for the discussion of a translation phenomenon. In the framework of DTS, norms could differ from one specific social culture to another; most importantly, different historical periods may also entail different norms, simply because socio-cultural conditions vary from one period to another. Hence, the notion of quality in translation becomes less important; instead, the notion of acceptability is paid more attention (to). In other words, the way in which a translation might be produced may be different from period to period, even in the same special social-culture. It could be said that a translated text that is acceptable in one period of time may be not accepted in another. The core concept of DTS is to realise that:

> translations made at different times therefore tend to be made under different conditions and to turn out differently, not because they are good or bad, but because they have been produced to satisfy different demands. It cannot be stressed enough that the production of different translations at different times does not appoint to any 'betrayal' of absolute standards (Bassnett & Lefevere 1990:5).

As this passage shows, the norm(s) for an acceptable or appropriate translation might change over time. Similarly, a norm that is acceptable in one specific language or culture may not be accepted in others. That is to say, different criteria might be set and be very rigid in certain cultures or customs. Therefore, how to overcome and cross the barrier between two cultures is one of the challenges that translators face.

Furthermore, a norm not only affects "the entire process of translation, including SL selection" (Hermans 1999:76), but can also be considered a parameter that greatly influences the translation strategies chosen by translators. This can be interpreted in a way that a norm could refer to a typical translation phenomenon, pattern or strategy that governs the translator's or editor's decision-making process, as well as deemed to be a translation guideline, criterion or even a standard used by

certain translators, editors, scholars or critics for a specific language, culture or period. Accordingly, a norm in SL or TL culture or society could be generally considered to be a translating criterion. Therefore, translation norms are very important and helpful not only for researchers but also for practical translators. For instance, as far as practical translation and its process are concerned, translation norms, as Chesterman (1997:87) claimed, are translation strategies, since norms affect the translation strategy chosen and differ from one culture to another and from one period to another. For researchers working within a descriptive framework, norms govern the way of dealing with foreign texts, specifically, the way in which texts are rendered in the TL and TC. This method is therefore useful in both prescriptive and descriptive approaches to translation.

Beyond all doubt, the concept of norms has become an important key concept and crucial instrument in DTS (Baker 1998:165). Even so, the main point of controversy is the notion of 'norms' as outlined in Toury's theory, which has attracted special attention and received much criticism in modern translation studies. This is because the notion of norms is deemed to be "a rather more difficult and fuzzier notion than [it] may appear" (Hermans 1999:73; see also Chesterman 1993:58; Snell-Hornby 1988/1995:49-50). Also, the concept of 'norms' in DTS is like that of 'equivalence' in the prescriptive approach, which raises the probability that it is attainable and accessible.

As far as this latter argument is concerned, many studies have proved the durability and usefulness of the theory as well as its accessibility. Translation norms have been studied, conformed, and established in various languages, not only in translated literature (e.g. Muchnik 2003; Øverås 1998; Vale De Gato 2005) but also in non-literary translation (e.g. Adab's advertisement translation in French, 1997 and Karamitroglou's audiovisual translation in Greek, 2000). Thus, in the following discussion, I shall mainly attempt first to discuss and analyse the concept of norms and then to introduce the classification of translation norms as proposed by Toury and Chesterman respectively; both models will be critically assessed and, finally, the discussion will establish the theoretical framework for this study.

The first point is the abstract fuzzy term 'norm'. In the field of social regularities and social-cultural behaviour, it could be argued that the term 'norms' may be seen as rules, conventions or idiosyncrasies. From this viewpoint, Toury

himself discussed the relationships between *rules, norms* and *idiosyncrasies* and stated that translation norms as social-cultural constraints ...

> ...have been described along a scale anchored between two extremes: general, relatively absolute *rules* on the one hand, and pure *idiosyncrasies* on the other. Between these two poles lies a vast middle-ground occupied by intersubjective factors commonly designated *norms*. The norms themselves form a graded continuum along the scale: some are stronger, and hence more rule-like, others are weaker, and hence almost idiosyncratic. The borderlines between the various types of constraints are thus diffuse. (1995:54, original italics)

As this passage shows, socio-cultural constraints could be objective *rules* or laws, which members of society would be expected to follow; alternatively, socio-cultural constraints could be subjective *idiosyncrasies* that could be attributed to an individual translator's preference, choice, decision or behaviour, and the vast middle ground that lies between the two extremes of *rules* and *idiosyncrasies* comprises *norms* and is occupied by intersubjective factors (Toury 1995:54). Thus, the ambiguous or fuzzy boundaries between rules, norms, idiosyncrasies and even conventions raise debate about Toury's translation norms in terms of definition and statement of meaning.

According to Bartsch (1978:176), a norm consists of two parts: norms content and normative force; the former, norms content, designates a regularity that can be either obligatory or optional (e.g. keeping to the right on an escalator; giving a seat to elderly people) and the latter, normative force, is expected and exerted by authorities, so it is a norm that comes with corrections, criticism and sanctions (e.g. buying a ticket before taking a train). As observed previously, translation norms in the framework of DTS are discussed from the aspect of the "non-normative" (Hermans 1999:73), which is different from the 'normative (laws)' in prescriptive studies of translation. In other words, the concept of norms in DTS is absolutely not considered as a rule, so the difference between rule and norm is clear-cut.

In contrast to Toury's view of translation norms from the translator's point of view, Hermans (1991) emphasises the translator's choice and personal decisions to challenge the concept of norms with his argument that norms are based on a translator's personal preference and choice in response to the constraints, expectations and pressures in a specific society and culture (for readers). In addition, Hermans suggested looking at norms "in a wider context" in order to avoid setting a "regulatory aspect against the translator's intentionality and thus to balance the

constraint with agency" (1999:79-80). In other words, Toury's translation norms, in Hermans's view, could refer to an (individual) translator's choice, decision or behaviour when s/he situates the social-cultural constraints and pressures as well as the implied reader's expectations, and it is the translator him/herself who makes the decision and presents those elements in the translated version. Corresponding to Hermans's notion of the translator's choices and decisions, some scholars (Chesterman 1993; Levý 1967/1989) emphasise the translator's decision and power as well as his or her responsibility and claim that these options or decisions are changeable.

On the other hand, it should be noted that many proponents of skopos theory (Nord, Vermeer) use the term 'conventions' to replace the term 'norms' in translation studies. For instance, Nord (1991a:96) argues that norms, unlike conventions, are usually associated with existing rules and might result in sanctions if the violation of or non-adherence to norms is committed. Conventions, as Nord describes, "are not enforced by sanctions, but make social cooperation easier and more foreseeable and/or reliable" (ibid.), so they are not binding on all translators since they embody preferences. Furthermore, Nord distinguishes two types of conventions: constitutive and regulative translational conventions. Constitutive translational conventions "determine what a particular culture community accepts as a *translation*" (ibid.:100, original italics) and the conventions which are embedded within the constitutive conventions are regulatory translational conventions which determine the "generally accepted forms of handling certain translation problems between the text rank" (ibid.). In Nord's view, translation conventions are very useful and helpful since they enable translators and editors to determine what criteria, evaluation, criticisms and/or expectation to expect (from publishers, reviewers, critics and readers). Unfortunately, Nord (1991a, 1997:53-58) did not offer a logically or clearly valid distinction of the interrelated notions between conventions and norms.

On this issue, Chesterman (1993:6) criticised Nord's perception of conventions as opposed to norms by saying that, "Nord's conventions are actually norms, not conventions. They are norms precisely because their violation gives rise to some critical comment – her own". On the subject of the distinction between norms and conventions, Hermans insisted on a clear-cut separation between both and claimed that norms differ from conventions in that norms, "have a binding character, carry some form of sanction, and may either grow out of customs or be issued by an

authorising instance" (1996a:32). In real life, the differential between norms and conventions has not always persisted or survived; they are often considered as synonyms for each other (Chesterman 1993:6; Karamitroglou 2000:20; Raz 1975). In this respect, the distinction between norms and conventions, Bartsch's (1987:77) distinction seems clearer and supports Hermans's statement. Bartsch interpreted Raz's and Lewis's definitions of conventions in the comparison with norms. Bartsch wrote

> According to Raz (1975), **conventions are not norms as long as they do not have a normative character.** They would have a normative character if they could be formulated only in a normative terminology ... . (Barsch 1987:110, my emphasis)

Also adding that

> With regard to **norms** of language this means that they are **conventions** in the sense of Lewis (1969) as far as their origin is concerned, but for every **new generation**, and **every newcomer**, they are **norms.** (ibid., my emphasis)

As these passages imply, a convention with non-normative character could be regarded as a norm, but a convention can gradually become a norm, particularly for a 'new generation' or 'newcomer'; this also endorses Hermans's distinction between conventions and norms, as he claimed that a convention can grow into a norm (1999:73). More importantly, Barsch's definition of 'norms of language' in different historical and cultural backgrounds can illuminate the concept defined below:

> A text which functions as a translation today may not be called a "translation" tomorrow and may be named as a "version" instead; ... Historical changes and the socio-cultural context of the reception of translation determine a reader's expectations, and form part of his or her notion of what constitutes translation (Heylen 1993:4).

In other words, norms in translation might change from one social culture to another and from one period of time to another as conventions might become norms for different 'newcomers' and 'generations' in a specific customs and society.

To sum up, irrespective of the notion of translation 'norms' that remain in Toury's initial term or Nord's 'conventions', they are specific social contextual features and are recognised as correctness of behaviour within their social existence or given community. At this point, I would fully agree with Hermans's (1991:26) position that

> Norms are psychological and social entities. They constitute an important factor in the interaction between people, and as such are part of every socialization process. In essence, norms, like rules and conventions, have a socially regulatory function.

The role of translation norms is seen as a communicative practice and a form of social behaviour; most importantly, they can be identified in translations and they can be learnt or studied by researchers and translators to help them make decisions during the translation process. In this study, I treat 'convention' as a synonym for 'norm'. In order to avoid confusion, I have chosen to use the term 'norm' in this study, since the term 'norm' is the initial stratification of Toury and has been widely used in the field of translation studies.

As reviewed above, the concept of 'norm' is certainly the central issue of both descriptive and prescriptive approaches, and it has dominated modern translation studies since the 1980s. This influential concept is used to describe phenomena that can be explained and predicted or can even establish general regularities about making certain decisions during the translation process. The whole polysystem, including social, historical, cultural, temporal and even political elements, is taken into consideration and the activity of studying translation gives a relatively empirical account of human behaviour. In other words, this framework helps translation studies "break down certain conceptual barriers and find a method for better describing translation", as approved by Gentzler (2001:135). This is why I have chosen this framework for this study.

The classification of translation norms

Toury's norms

In order to develop a general theory of translation, Toury adopted a descriptive approach to the study of translated literature. He not only developed a properly systematic descriptive branch of this discipline to change the perspective of translation scholars who saw the various branches of the discipline as isolated, free-standing branches, but also put forward a methodology that is not based on prescriptive means of understanding the 'norms' at work in the translation process and of discovering general 'laws' of translation (1995:16).

Based on Toury's categorisation, there are three types of norm in translation in use at different stages of the translation process: preliminary norms, operational norms and initial norms. Preliminary norms refer to the factors that decide overall translation strategies, which determine the selection of texts for translation. Preliminary norms can be fulfilled by two factors, translation policy and directness of translation (1995:58). Translation policy refers to the factors that determine a translation selected, particularly in relation to a specific language, culture or time. Toury's term 'policy' in translating or translation is generally identified by a given culture or language at a particular point of time, text-types (e.g. literary *vs.* non-literary), human agents or groups (e.g. publishing house) and so on (ibid.). The other type, directness of translation, refers to whether the translation is produced from another language, not directly from the original, as when, for instance, a German work is translated into Chinese *via* English. This raises the issue of whether certain facts have been ignored or changed in the first translation because of a rule or convention permitting or forbidding translation from the intermediate language.

Toury's second type, operational norms, is related to the overall presentation and linguistic matter of the translation. There are two subtypes of operational norm, matricial norms and textual-linguistic norms. Matricial norms help to determine the macro-level of a text and govern the translator's decision making. Some translation strategies are thus used to complete the TT during the translation process; these include addition, omission, paraphrasing, substitution, etc. On the other hand, textual-linguistic norms refer to the factors which "govern the selection of material to formulate the TT in, or replace the original textual and linguistic material with" (Toury 1995:59), e.g. stylistic features or the use of capitals or italics for emphasis, and so on.

The third type, initial norms, is related to the basic choice of translation activities between the source culture and the target culture (1995:56). The objective can determine or govern "all decisions made during the translation process" (Leuven-Zwart 1989:154). If the norms are subjected to SL cultural norms, then the TT will be considered to have the characteristics of what Toury refers to as "*adequacy*". On the other hand, if the norms are subjected to TL or receptor cultural norms, then the TT will be judged in terms of "*acceptability*" (1995:57). As Toury pointed out, a translator, a literary translator in particular, always confronts two sets of norms (1980:55). However, as Munday (2001:114) argues, "no translation is ever totally

adequate or totally acceptable"; thus, in most TTs, the translator will compromise between the two tendencies.

The controversy about Toury's treatment of norms is rooted in the notions of '*adequate/adequacy*' and '*acceptable/acceptability*' mentioned in conjunction with the initial norm and this has been commented on by several critics (Chesterman 1993, 1997:64; Hermans 1995). Hermans (1999:76) remarks that "the problems are conceptual and terminological" in the terms '*adequate vs. acceptable*'. This is because they were rendered from Hebrew into English by Toury. For instance, 'adequate' was coined by Even-Zohar who defined 'adequate' translation as one which "realized in the TL the textual relationships of a ST with no breach of its own [basic] linguistic system" (1975, cited and translated by Toury 1995:56, footnote). Although use of these two terms has been adopted by some researchers (Chang 1998; Karamitroglou 2000; Zlateva 1990), they have been abandoned by others in order to avoid confusion and ambiguity; as a result, the pair 'adequate *vs.* acceptable' is replaced with similarly alternative terms such as 'source-oriented *vs.* target-oriented' or 'retrospective *vs.* prospective' in the sphere of translation studies. I have chosen to use the pair 'source-oriented and target-oriented' in this thesis.

Chesterman's norms

Further developing from Toury's operational and initial norms, Chesterman (1993, 1997:64-70) formed the aspects of process and product norms in certain periods and within a specific social culture, differentiating them into expectancy norms and professional norms. Expectancy norms, also termed product norms, refer to "the expectations of readers of a translation (of a given type) concerning what a translation (of this type) should be like" (Chesterman 1997:64). These expectations, operating at and focusing on the low linguistic level, can include grammatical and/or syntactical acceptability or appropriateness which conforms to the target cultural discourse conventions, and other various factors such as ideology and politics. It seems to me that expectancy norms are similar to Nord's constitutive norms (or 'conventions' as Nord calls them) which, as described above, were proposed to make a translation acceptable to a given community. These expectancy norms are primarily considered to be achieved or fulfilled in translation.

Professional norms, also termed process norms, determine the accepted strategies of the translation process, since process norms are governed by "the

natures of the end-product which it is designed to lead to" (Chesterman 1997:67). Professional norms particularly offer professional translators some practical and useful norms, in order to orient or re-grade their strategies; this is why Chesterman names them professional norms. More specifically, three subtypes of professional norm are distinguished by Chesterman: the accountability norm, the communication norm and the relation norm. Their definitions are given as follows:

> The *accountability norm*: a translator should act in such a way that the demands of loyalty are appropriately met with regard to the original writer, the commissioner of the translation, the translator himself or herself, the prospective readership and any other relevant parties. (1997:68)
>
> The *communication norm*: a translator should act in such a way as to optimize communication, between the original writer and/or commissioner and the prospective readership. (1993:8)
>
> The *relation norm*: a translator should act in such a way that an appropriate relation of relevant similarity is established and maintained between the source text and the target text. (1997:69)

The first type, the accountability norm, is clearly built on the notion of 'loyalty' from Nord (1991a) and is an ethical norm that a responsible translator must keep in mind in order to accomplish the task at hand. The second type, the communication norm, demands that a translator plays the role of a social communicator between the original author and the implied readers, by taking account of social communication. The third type, the relation norm, is determined by a translator who, based on the type of text, is expected to ensure a degree of 'equivalence' between ST and TT. As can be seen, the three subtypes of these professional norms as guidelines were formulated by Chesterman to ensure that translators' works maintain such norms.

Chesterman (1993, 1997) claimed that his treatment of norms in translation uses a descriptive approach, but it seems that he considers a norm as a rather more normative law which is intended to prescribe or stipulate how a translation ought to be done and what a translator should do, in order to facilitate understanding by the target reader as well as to accomplish his or her task as a communicator and expert in his or her job. Although Chesterman does manage to offer translation norms from a descriptive viewpoint, such as expectation norms that are regarded as strategies from the both the researcher's and the translator's points of view, in order to cater for both descriptive and evaluation, still, in my opinion, his classification of norms leans more toward a prescriptive approach to translation. This is especially so in terms of his

definitions of professional norms that are particularly formulated and proposed for professional translators or editors from the aspect of evaluation and assessment.

Without a doubt, Chesterman's classification of translation norms is broader and more detailed than Toury's process norms. Nevertheless, Chesterman's three subtypes of professional norm seem to return to the prescriptive approach to translation, and Hermans commented that Chesterman's professional norms "only take us back to the question of what counts as a translation" (1999:79). In my opinion, Chesterman's norms are certainly useful and helpful in enabling translators, editors, and critics to assess or evaluate a translation, but it can also be argued that Chesterman's norms are inadequate and incapable of being adopted as a framework for studying translation. Because of that, I prefer to use Toury's norms theory in translation as the theoretical framework for this study.

The notion of 'translation norms' refers to the constraints facing the translator when deciding or selecting an acceptable or appropriate strategy. They are also treated as a cultural issue in studying and theorising translation. To address these questions, this study underpins Toury's DTS framework and two types of norm are expected to be identified. First of all, this study mainly focuses on general strategies, corresponding to what Toury calls *operational norms*. The primary aim of this study is to identify what translation strategies have been employed by Chinese translators in rendering micro-linguistic features and/or the cultural-specific items as forms of address (see Chapter Two) in Anglo-American novels translated into Chinese. Second, it is also valuable and helpful to reveal what the Chinese translator's option is between two basically extreme poles, corresponding to Toury's *initial norms*. Although Malouf (1997:122) remarks, "the very real existence of translations that are accepted as such in the target pole and serve a particular intended function", it is still necessary to find out whether this claim can be supported in Chinese translation.

At this point, it would be useful to list and to discuss different translation strategies identified in studies and proposed by scholars, in order to identify, justify and explain the translation strategies in both micro- and macro-language aspects. These two models are introduced in next section.

1.2 Models of translation strategies

Various translation strategies have been proposed by many scholars, but some of them are either too basic or simple (e.g. Nida's (1964) *addition, omission, change in order*, etc.), too specific (for a morpheme and/or a (group of) word(s) (Catford 1965)), too complex to learn and implement (Leuven-Zwart 1989, 1990), or too difficult to understand or to use in practice, such as Malone's (1988) classifications and approaches which are full of what Chesterman called "idiosyncratic terminology" (1997:92). Thus, two models of translation strategy are introduced and outlined in this section. These are Chesterman's production strategies and Newmark's translation procedures. They are introduced here because Chesterman's taxonomy has a wide scope and covers almost all other scholars' classifications mentioned above, and Newmark's categories are particularly devised for rendering some culture terms and address terms which are the subject of investigation in this study. These useful translation strategies (or what Newmark calls procedures) proposed by Chesterman and Newmark are outlined below and serve as modes in terms of strategies to identify, examine and explain what strategies are employed by the Chinese translators in this study.

1.2.1 Chesterman's production strategies

From the aspect of product translation, Chesterman (1997:92) gives a definition to translation strategies as "kinds of changes", and the changes are obviously to linguistic or text-linguistic elements between two languages at least. Focusing on the production strategies for (text-)linguistic materials, Chesterman claims that production strategies aim to "change something" between the ST and TT, and the changes include grammar, semantics, and/or practical aspects in TT after rendering from ST. Thus, a 'change' is like a 'strategy' from one language to another, and the types of change, according to Chesterman (ibid.:94, 107) can be grouped into three types of production strategy, each manipulating different aspects. These are:

A) Syntactic strategies, which manipulate form,
B) Semantic strategies, which manipulate meaning, and
C) Pragmatic strategies, which manipulate the message itself.

More specifically, each of these three main categories comprises ten subtypes of strategy. All these production strategies are delineated below.

Before introducing each strategy, it should be noted that some classifications overlap with each other and some subtypes could be divided into even smaller subgroups, as Chesterman states:

> ... it acknowledges that these groups overlap to some extent; that pragmatic ones usually involve semantic and syntactic ones as well, etc.; and that strategies of different types often co-occur. It also acknowledges that the strategies listed can themselves be broken down into subgroups in a variety of ways (1997:93).

Also, as mentioned by Chesterman, some sub-type strategies in his classifications are drawn from various theorists (e.g. Catford, Leuven-Zwart) and strategies proposed by each theorist aim to cooperate with their own theory concerning translation strategies. Thus, some of them might overlap with one another and/or have definitions that differ slightly from one another.

Having been aware of the overlap among (sub-)types of strategy in Chesterman's classification, first of all, syntactic strategies are listed below with examples provided. (Note: if Chesterman indicated his use of the classification material from the other source in each subcategory, the example(s) used in each strategy is/are therefore extracted from the source work of scholars' such as Vinay and Darbelnet (1958/1995) and Catford (1965). This is due to my lack of knowledge of German which is used as the ST in Chesterman's examples.)

A. Syntactic strategies

Syntactic strategies, also called "grammatical strategies" (Chesterman 1997:93), involve purely syntactic change from ST into TT and they mainly manipulate form. Ten subtypes of strategy are identified as follows:

A1. Literal translation refers to the situation in which the meaning of the TT is at its closest to the ST in form, and grammatically correct, e.g. English '*Where are you?*' *vs.* French '*Où êtes-vous?*'

A2. Loan/calque can include both the borrowing of individual items from ST and the borrowing of the expression of ST in order to retain the 'local colour' in the translation, e.g. food (*sushi*), money (*pound*), clothing and so on. Consequently, both the SL and TL versions appear in the TT, so this has been called "double

presentation" by Pym (1992:76). Newmark (1988:84) observed that calques are often used in translating the names of international organisations.

A3. Transposition, drawn from Vinay and Darbelnet's definition by Chesterman, denotes the change of word-class (part of speech) from noun to verb, or adjective to adverb (without changing the meaning of the message). This strategy normally involves structural change. One example from Vinay and Darbelnet is English '*No smoking*' *vs.* French '*Défense de fumer.*'

A4. Unit shift is a term borrowed from Catford. The word 'unit' can cover morphemes, words, phrases, clauses, etc. and the strategy 'unit shift' means that an ST unit is rendered as a different unit in the TT. For example, the English 'John loves Mary' becomes 'Is love at John on Mary' in the Gaelic language, which is regarded as an example of "structure shift" according to Catford (1965:77).

A5. Phrase structure change could be a group of strategies that consists of several changes at the level of the phrase. For instance, the changes can include: numbers, definiteness and modification in person or noun phrase (e.g. plural to singular), tense and mood in the verb phrase (e.g. indicative to imperative mood).

A6. Clause structure change has to do with the structure of the clause in terms of its constituent phrases, for example, an active intransitive in the SL can become the passive voice in TL, or the structure S+V+A (adverbial)+C (complement) in SL becomes S+V+C+A in TL structure.

A7. Sentence structure change can refer to a group of strategies and affects the structure of the sentence-unit; the changes can occur between the main clause and a sub-clause, as well as changes in sub-clause type. For instance, an SL main clause can be rendered as a sub-clause plus main clause in the TL.

A8. Cohesion change denotes a change which affects intra-textual reference, omission, substitution, repetition, and so on. For example an SL uses no explicit connector between two sentences while the TT adds a demonstrative, as in, ' ... the most notable *of these* is the new Terminal 1', in which the phrase '*of these*' is added because of cohesion change.

A9. Level shift. The word 'level' in this strategy can cover phonology, morphology, lexis and syntax. Level shift means that the mode of expression of a particular item is shifted from one level to another. For instance, the single lexical word,

please, is replaced in the rendition by a whole phrase within polite request form in syntax, e.g. '*would/could you help me?*' becomes '*please help me.*'

A10. Scheme change, according to Chesterman, is often employed in poetry translation. The translator incorporates in the translation rhetorical schemes such as alliteration, parallelism, repetition, metrical rhythm etc.

B. Semantic strategies

Semantic strategies are categorised here as changes in lexical semantics, and aspects of clause meaning. Deriving from Vinay and Darbelnet's concept of modulation, Chesterman also divided them into ten subtypes in terms of strategy.

B1. Synonymy means that a term is replaced by a (near-)synonym but not an 'obvious' equivalent or correspondence in the TL, e.g. a magazine called '*Sky Lines*' in the ST is rendered as or replaced by the word '*magazine*' in the TT.

B2. Antonymy denotes that a term is rendered by its antonym combined with a 'negative' element, e.g. '*It is easy to show*' becomes '*It is not difficult to show.*'

B3. Hyponymy means that a translated term is shifted within a hyponymic relation in semantics. More specifically, this strategy comes in three classes: (i) *ST superordinate to TT hyponym*, for example, the term '*companies*' is specified by the translator by using '*airlines*' as its rendition according to context. On the contrary, the term '*airlines*' replaces '*companies*' in the TT; that is: (ii) *ST hyponym to TT superordinate*. The third type, (iii) *ST hyponym X to TT hyponym Y* (of the same superordinate), can be denoted by this instance: the term '*route*' hyponym is replaced with the '*service*' hyponym when it refers to a scheduled flight.

B4. Converses denote pairs of (usually) verbal structures which express the same state of affairs from completely opposing viewpoints, e.g. '*B is added to A*' in the ST but the meaning of the translation is '*A is exclusive of B*' in the TT.

B5. Abstraction change denotes a text rendered either from abstract to more concrete or from concrete to more abstract, e.g. the concrete semantic '*in all corners of the globe*' *vs.* the abstract '*in the world.*'

B6. Distribution change refers to a change in the distribution of the same semantic meanings, which can be achieved by using more items (expansion) or fewer terms (compression). For example, one word in terms of semantic meaning

within a sentence in the ST is explicated by several words or long phrases in the TT, which is considered to be 'expansion' in this strategy (e.g. '*walk*' vs. '*go on foot*'). On the other hand, it is regarded as 'compression' or what Chesterman calls "dense distribution" (1997:104) when a single word is used as the rendition of a long phrase in a sentence.

B7. Emphasis change signifies that a strategy such as addition, deletion or a change of term or terms is employed to emphasise the thematic focus in TT, e.g. the word '*highly*', originally absent from ST, is added to the translation for the purpose of emphasis.

B8. Paraphrase refers to a translation which can be described as free or loose in some contexts, even undertranslated. For instance, an idiom with no corresponding idiomatic expression in TL is paraphrased or expressed in a different way.

B9. Trope Change is a strategy, or rather a set of strategies, which is used for the purpose of 'rhetorical tropes' in translation such as figurative expressions. According to Chesterman, it has the same characteristics as strategy A10 (scheme change) above applied to the translation of schemes. For example, an ST metaphor is retained as a metaphor in the TT.

B10. Other semantic changes can include other modulations of various kinds, for example, a change of (physical) sense (e.g. '*oral*' vs. '*visual*' in sense between ST and ST) or deictic direction ('*there*' is changed to '*here*' or *vice versa* between two languages).

C. Pragmatic Strategies

The third type, pragmatic strategies, is less concerned with 'all aspects' of pragmatics in translation, but focuses mainly on the selection or change of the 'information' from ST into TT. The selection or change in translation is determined by the translator's knowledge of the prospective readership of the translation. Thus, pragmatic strategies in this section refer to the change of 'message' from ST into TT. They generally involve bigger changes from ST, and are often combined with syntactic and semantic changes as well. As with the other two main categories of strategy listed above, Chesterman also discusses pragmatic strategies within ten subtypes as follows.

C1. Cultural filtering, also termed "naturalisation" (Newmark 1981:77), "domestication" (Venuti 1995, 1998b:240-4) or "adaptation" (Vinay and Darbelnet 1958/1995), was a term originally coined by House, who claimed that a "cultural filter" is needed in the context between two languages (1977/1997:114). This strategy is particularly employed to render culture-specific terms in order to achieve TL cultural or functional equivalence and to make the translated text conform to the TL norms. For example, '*Surname*' is used in the United Kingdom, but '*Family name*' in the United States. The converse of this strategy, a translation strategy called "estrangement", "exoticisation" (Jones 1989:183-199), or "foreignisation" (Venuti 1995) refers to such (culture-specific) items not being adapted into the TL, but directly borrowed or transferred from ST into TT.

C2. Explicitness change can denote a change from ST into TT either toward more explicitation or more implicitness/implicitation. The former, explicitation, is one of the universal translation features, denoting that a translator explicitly adds more words or components in the TT, which are only implicit in the ST. The reverse process, implicitation could be employed if a translator leaves some elements of the message implicit, since s/he assumes that readers can be reasonably expected to infer them.

C3. Information change can include either the addition of (unseen) new or non-inferrable information from ST into TT or the omission of (irrelevant) information in translation, in comparison with ST.

C4. Interpersonal change, according to Chesterman, "operates at the level of the overall style: it alters the formality level, the degree of emotiveness and involvement, the level of technical lexis and the like: anything that involves a change in the relationship between text/author and reader" (1997:110). For example, a solidary address term (*dear passenger*) is rendered as a polite pronoun '*vous*' in French or '*nin*' in Chinese because of a TL norm.

C5. Illocutionary change, usually linked with other strategies, refers to a change of speech act. For example, the mood of the verb is shifted from indicative to imperative (also see A5) or from direct to indirect speech, or from a statement to a request.

C6. Coherence change can be compared with strategy A8 (cohesion change) listed above. The latter, cohesion change, has to do with formal markers of textual

cohesion whereas the former, coherence change, involves the logical arrangement of information in the text, according to Chesterman's classification and definition. For instance, in order to make the overall original information rendered from ST into TT coherent, some sentences offering extra or unrelated information in one paragraph in the ST may deleted or shifted from one paragraph, or moved to other paragraph(s) in the TT, so that translated text becomes more coherent in the whole information unit.

C7. **Partial translation** can include any types of partial translation such as summary translation, transcription and a partial translation of the sounds only.

C8. **Visibility change** can refer to an obvious change "in the status of the authorial presence, or to the overt intrusion or foregrounding of the translatorial presence", as defined by Chesterman (1997:112). In this way, a translator's footnotes and/or bracketed comments, as well as added glosses, can explicitly reveal this type of change.

C9. **Trans-editing** denotes the situation in which a translation is re-edited by translators. Generally speaking, this is employed when the original text is 'badly written'. This strategy includes drastic re-ordering, rewriting, or a general level of change (employing any of the strategies mentioned above).

10. **Other pragmatic changes** can cover change(s) such as layout of translation or choice of dialect. For example, a translator or editor makes pragmatic changes to British English rather than American English for an international journal, which might be regulated by official company policy.

As explained above, the thirty different strategies broadly employed in (text)-linguistic materials fall into three main categories: syntactical, semantic and pragmatic. Although Chesterman (1997:93) admits that these subtypes may overlap to some extent, they are very useful for prospectively practical translators as well as for researchers in translation studies. This is because Chesterman's categories not only clearly distinguish each strategy but are also open-ended in terms of language change from ST to TT. Most importantly, these strategies can be employed in (almost) every language. The distinctions offer great help for both practical (student and professional) translators to do their job and for researchers working on translation studies to analyse and identify the strategies employed in translation. This is because production strategies, as Chesterman remarked, are "forms of explicitly

textual manipulation", in that they are directly observable from the translation itself, in comparison with the ST and the TT (1997:89, original italics). In other words, these classifications can help a researcher like myeself to identify translation strategies from a translated corpus, comparing the ST and TT(s), in order to investigate translation phenomena in other languages like Chinese in this study.

Although Chesterman's classification covers all the aspects, it may be argued that these strategy subtypes are too general to be employed in rendering specific terms (e.g. proper names, titles). Consequently, Newmark's model is added here. Focusing on the smaller units of language level, Newmark offered some ready-made translation procedures, and these are particularly proposed for rendering certain culturally-specific items and proper names as well as titles, and they are introduced next.

1.2.2 Newmark's translation procedures

In 1981, considering the problem of translating proper names as well as institutional and cultural terms, Newmark dismissed the concept of the 'unit of translation' as described by Vinay and Darbelnet (1958/1995) and proposed different procedures for dealing with the problems of translating address terms, national institution terms, and social-cultural terms (which are outlined below in items 1 to 12). Seven years later, Newmark, enlarging the scope of his translation procedures from words or phrases to whole sentences, proposed more innovative procedures for dealing with problems at all levels of text structure in translation. It is worth pointing out that Newmark (1998:81, 2001), like Vinay and Darbelnet, uses the term 'translation procedures' to refer to the strategies that are particularly proposed for use in rendering the smaller units of language within sentence-level text structure, including words, phrases, clauses and sentences. To be precise, all the strategies mentioned in this section are proposed by Newmark primarily for rendering the micro-level of macro-structures of a text as functional units of translation.

Comparing translation procedures proposed in 1988 for all levels of translation with what had been offered in 1981 for terms of address and cultural items, it is not difficult to discover that although more specific classifications were categorised and identified in 1988, many of them are similar, but have slightly different names for the translation procedures (e.g. transcription is also named transference; see item 1

below). Consequently, I have compared all the translation procedures, re-organised them and listed them in detail here. All in all, twenty procedures, with examples, are outlined (all the examples were extracted from Newmark except those marked with an asterisk):

1. **Transcription** (*adoption, transfer, loan-words, emprunt*), also called "**transference**" (1988:81), refers to the transfer of an SL word to a TL context. This strategy is considered a basic procedure by Newmark to render proper names (1981:75). According to Newmark's description and classification, transcription can include what Catford called "transliteration" which is the conversion of different alphabetic letters or characters (e.g. Russian, Greek, Chinese) into English, e.g. an English name 'Mary' is often transliterated as '*Mali* 瑪麗' in Chinese or *vice versa**.
2. **Literal translation** is regarded as a 'coincidental' procedure and "the most important of the procedures" (Newmark 1988:81). It refers to a term that can be rendered into another language directly and semantically, e.g. *rouge* in French vs. *red* in English*. Literal translation is generally employed for translating an equivalent term or a term with a high degree of cultural equivalence (Newmark 1981:79).
3. **Through-translation**, named 'loan-translation' and 'calque' in translating methods, e.g. *People's Army* vs. *People's Chamber.*
4. **Recognised translation** is generally employed to render institutional names, e.g. *Bundestag* in German is recognised as *Federal German Parliament* in English.
5. **Cultural equivalent** refers to the cultural correspondence between two languages, e.g. *vice-chancellor* in British English has the corresponding terms *Rektor* in German or *president* in American English in a university
6. **Translation label** is an approximate equivalent term rendered according to SL culture, usually a collocation, e.g. *Gastarbeiter* is rendered as *guest or foreign worker.*
7. **Translation couplets** refer to the ST and its translation appearing together in translation, e.g. *London* (*Londres*)*.
8. **Translation triples** denote the original term, its denotation, and its literal translation together in the TT, e.g. *Schandmauer* (*Berlin Wall*, wall of shame). The aim of this approach is to offer an equivalent-effect to the TL reader.

9. **Deletion** could be employed when a term has little importance in the TC.
10. **Naturalisation** refers to a term rendered according to the use of TL, e.g. the French name *Suzanne* is naturalised as *Susan* in English. (Also cf. Chesterman's classification C1).
11. **Acronyms** refer to a proper name which is composed of the first letter of words in a phrase, e.g. *KG* is the acronym for *Knight of the Order of the Garter*. If a term is less important or obscure, particularly when it is ponderous and considerably lengthy, it is less likely to be translated, as suggested by Newmark (1981:77-79).
12. **Metaphor:** using terms of address as examples, a term is metaphorically used as a name to refer to or address one person, e.g. the 'Iron Lady' refers to the former UK Prime Minister Margaret Thatcher*.
13. **Functional equivalence** denotes an actually neutral TL term that has no direct equivalence but functional equivalence to the SL words. Generally speaking, this strategy is particularly applied to cultural terms and 'new' specific terms, e.g. the product 'Kleenex' is often referred to as 'tissue paper'*.
14. **Descriptive equivalence** indicates that a translation explicatively explains an SL term in more detail, e.g. '*EQ*' vs. 'Emotional Quotient (A relative measure of a person's healthy or unhealthy development of their inborn emotional sensitivity, emotional memory and emotional processing ability)'*.
15. **Shift or Transposition**: originally 'shift' was coined by Catford (1965) and 'transposition' by Vinay and Darbelnet (1958/1995); both terms here signify a procedure which involves a change in the grammar and syntax from SL to TL with no loss of meaning. This procedure is also identified and outlined by Chesterman (see A3 and A4 in Section 1.2.1).
16. **Modulation** refers to a variation through a change of viewpoint and perspective from SL into TT and it can be divided into several subcategories. Likewise, modulation is also discussed by Chesterman (1997) who considers this strategy to be one of the main 'semantic strategies' which comprise ten types of sub-strategy (see Chesterman's classification of semantic strategies in part B above).
17. **Reduction and expansion** may be practised intuitively sometimes and are suggested for use particularly with poorly written SL texts, according to Newmark. An example for reduction is '*science linguistique*' in French vs.

'*linguistics*' in English. On the other hand, an SL adjective might have to be expanded into a TL adverb plus participle, which is regarded as 'expansion' in terms of translation procedure.

18. **Paraphrase**: see Chesterman's classification B8. Newmark suggests using this strategy when an SL text is badly written or has important implications that cannot be rendered literally.
19. **Synonymy**: see Chesterman's classification B1.
20. **Notes, Glosses or Compensation.** (Also see Chesterman's classification C8). Apart from the procedures mentioned above, Newmark (1981:77) also recommended offering further alternative or supplementary information within the text or in a footnote or glossary. Adding to that, Newmark suggested that "puns, alliteration, rhyme, slang, metaphor, pregnant words" can all be compensated by this method (1991:144).

As applauded by Nida (1981:vii), Newmark's approaches "deal with a number of matters which most books on translation largely overlook – e.g. the rendering of proper names and titles and the translation of metalinguistic texts". However, it should be pointed out that some of the approaches listed above seem to be mainly concerned with European languages, which have certain cultural and linguistic similarities and/or linguistic ancestry. Some of these techniques might not work with different language systems. The technique regarding 'acronyms', for instance, might be difficult to put into practice in Chinese, since the Chinese language, unlike alphabetic languages, has an ideographic writing system. This makes it is impossible to use the first 'letter' of each word to create new words or phrases. As a matter of fact, it is even more laborious to render the initial or acronym of personal names or proper names into Chinese. In spite of these shortcomings, Newmark's insightful approaches and procedures can be considered as a basis for the method in a wide range of practical issues, such as proper names and titles as well as cultural terms. Thus, the strategies listed above are used as a model to identify and explain the strategy used by Chinese translators to render English terms of address into Chinese.

As observed above, some strategies in Chesterman's and Newmark's classifications may have the same names but slightly different definitions, such as 'literal translation' (see A1 of Chesterman's classification and item 2 in Newmark's), or one strategy identified by Chesterman (e.g. cultural filtering) may cover several

strategies classified by Newmark (i.e. naturalisation, cultural equivalence and functional equivalence). In order to avoid confusion, the discussion in Chapters Four and Five use Chesterman's term as his classification has a wider scope and can cover several of Newmark's subcategories. For instance, a courtesy title 'sir' is rendered by several different terms such as 'your honour', 'boss' or 'master' in TL (see Section 4.3.1 for further description). These different translations are selected because/when translators take into consideration cultural, functional and social aspects between SL and TL, including the addressee's occupation and social status, the address relationship, the occasion of the interlocution etc. Thus, the strategy 'cultural filtering' is used to identify these different translations rather than using two or more different translation strategies together from Newmark's classification to identify one translated term. Alternaitvely, when an address term can be explained by one specific strategy, Newmark's classification (or Chesterman's) is put to use. For example, a personal name 'Tom' is transliterated into Chinese characters according to its pronunciation, which, mainly, employs one type of strategy; thus, the strategy 'transcription' is used to identify the translated term. In this way, a Chinese translated term of address can be explicated, identified and classified in a specific strategy.

1.3 Concluding remarks

This chapter has reviewed and criticised concepts and theories relating to translation strategies in China and in the West. The results of analysing the theories suggest that Toury's norms in the descriptive approach are more suitable and useful for studying translated literature and they are therefore used as the framework in this study, to study operational norms and initial norms in Chinese translated literature.

For the purposes of this thesis, one of my primary goals is to find out what translation strategies have been used to render the terms of address in Anglo-American novels. Because of this, I have focused on the two models of translation strategy proposed by Chesterman and Newmark because their models offer the most insightful and viable means of explaining the strategies employed by Chinese translators. These strategies will be discussed in Chapters Four and Five by the use of examples. The second aim of this study is to find out what the Chinese translator's

choice is between two basically extreme options, source-oriented and target-oriented translation. Despite some scholars (Malouf 1997; Sun Zhili 2002; Venuti 1995, 1998c) claiming that target-oriented translation and/or domesticated translation dominate modern translation, more evidence is still needed to support this statement. Therefore, the two basic choices in the initial norms are discussed using two sets of Chinese renditions of Anglo-American novels with reference to the terms of address in this present work (see Chapter Six). Of these two sets, TT1 will represent the Mainland Chinese translation and TT2 the Taiwanese (see Chapter Three for data selection).

Translation norms might be different from one language to another, with respect to text varieties and specific items. The specific items of interest in this study are terms of address, which are regarded as culturally-specific items (Baker 1992) and they pose difficulties for translators in rendering them from English into Chinese. Because of this, terms of address in both English and Chinese are introduced and discussed in detail in the next chapter, Chapter Two.

Chapter Two Terms of Address

In this chapter, the definition of terms of address and their types are first introduced and discussed in detail in Section 2.1. The discussion of forms of address leads to a refinement of the definition of terms of address and a modification of types of nominal address. The theories and approaches to the study of forms of address are introduced and assessed in Section 2.2, in which the limitation of those theories is discussed in order to draw attention to studies on forms of address. In Section 2.3, the translations of forms of address are taken into consideration, and strategies employed in rendering terms of address are reviewed and conclusions drawn. They therefore serve as the yardstick to explore whether their use is appropriate in translating English terms of address into Chinese.

2.1 Terms of address

Terms of address are words or linguistic expressions that speakers use to "designate the person being talked to while talk is in progress" (Oyetade 1995:515), and the actual use and function of these words depend on the structure of language, on the speaker's intention and on the address relationship between two interlocutors, as well as the occasion of the occurrence. As far as the types of address term are concerned, the category 'terms of address' comprises various parts of speech. Contending Fasold's (1990:2) statement that "in most languages, there are two main kinds of address forms: names and second-person pronoun", Braun (1988), in his study on address terms in various languages and cultures, identified three types, pronouns, verbs and nominals (also see Braun 1998:2). In modern standard English, for instance, *you* is the only second person pronoun form, and *are* is the verb of address when it is grammatically attached to the second person pronoun *you* to refer to the addressee. Nominals of address occur frequently in English as well as in most languages and some of them can be used alone (e.g. *sir*, *father*) or in combination with other terms like general title+personal name (e.g. *Mr (John) Smith*); both forms can be considered typical of nominals of address.

In terms of the definition of forms of address, as pointed out by several critics (Braun 1998; Fasold 1990, for example), it is necessary to distinguish terms of

address from terms of self-reference and other reference, as well as contact words or greetings. Terms of self-reference could be referred to as self-address terms or "soliloquy" (Busse 2003:194) when the speaker is talking to or referring to himself or herself. Terms of reference are used as part of connected discourse when speaking of persons, so are also called "mentioning terms" (Zhao Yuanren (Chao Yuenren) 1976a:309). Arguing with some scholars (e.g. Cui Xiliang 2000; Keshavarz 1988) who extended the term 'terms of address' to include self-reference and other reference terms, Braun disputes whether terms of address should be distinguished from the self- and other-reference terms and asserts that "they [terms of address] should further be distinguished from terms which refer to persons spoken about rather than spoken to" (1998:1). In other words, the direct address term should be limited to or should specify the subject of the addressee as the second-person, or be used for "the benefit of a speaker, addressee, or third-party listener either optionally or necessarily for grammatical, practical, social, emotional, ceremonial, or externally-imposed reasons" (Dunkling 1990:22), which should be differentiated from reference terms.

Moreover, Braun (1998:1) asserted that "terms of address should be distinguished from contact words or greetings that do not refer to the addressee", such as *Hi, Excuse me, good morning*, etc., which are called "summonses" (Fasold 1990:3), "zero appellations" (Wang Xianglin 2002:134) or "zero titles" (Xu Yueyan 2004:20). These words, employed with the purpose of greeting or attracting another's attention, are used to describe instances in which a speaker uses no address terms to address the listener. They generally act or serve as opening interactions, but, in point of fact, "they do not refer to the addressee" (Braun 1998:1). Adding to that, Fasold (1990:3) pointed out that "we must carefully distinguish address forms from 'summonses'", because address forms are used when a speaker already has the listener's attention; summonses are used to capture attention, which can be an important distinction. To sum up, the essential concept as well as the definition of forms of address has to be clearly distinguished from reference terms, summonses and greeting words.

As claimed by Braun (1998), pronominal and nominal terms of address are the two main categories of appellation in most languages, since some languages may have no substantial divergence in change of verbs of address. Chinese, for instance, is one of the languages without manifest change in verbs of address. Therefore,

pronouns and nominals of address are discussed in this chapter whereas verbs of address will be excluded from the discussion.

2.1.1 Pronouns of address

Pronouns of address, also called "pronominal forms of address" (Jucker and Taavitsainen 2003:1), are pronouns referring to the direct addressee in an instance of spoken interaction or written communication. Pronominal addresses are often distinguished between a familiar or symmetrical pronoun on the one hand, and a distant, polite or asymmetrical pronoun on the other (Brown and Gilman 1960; Zhao Yuanren (Chao Yuenren) 1976a, to cite just two). For example, the French *tu* and *vous* and the German *du* and *Sie* belong to this category, and both refer to a single addressee who is on intimate and distant terms respectively. Unlike the archaic second-person pronouns which have clear distinction (e.g. *thou* and *ye*), *you* is the only second-person pronoun in modern standard English. Hence, the implication of intimacy, distance and politeness in English language use may be signalled by the use of a modal verb in a sentence (e.g. *would, could*) and the use of nominals of address (e.g. *sir, madam*), based on the situation of an interlocution (Dunkling 1990).

Having, like most European languages, two choices for the second person singular pronoun, modern Chinese has its three corresponding forms *nin* 您, *ni* 你 and *ni* 妳; the latter two have the same pronunciation but are different in character writing. The first, *nin*, can refer to both male and female entities and is regarded as an 'honorific' term used to show politeness, respect, deference and distance in an interlocutory conversation (Killingley 2003; Li Chanting 2006). The second, *ni* 你, is a singular neutral pronoun that can refer to both male and female entities; the third, *ni* 妳, referring only to female entities, has not survived in Mainland Chinese nowadays, but remains in use in other Chinese-speaking societies. As pointed out by Fang and Heng (1983), the Cultural Revolution in Mainland China brought about a change in this system because the social and political situation altered and the promotion of egalitarian ideals was encouraged by the authorities. The female pronoun *ni* 妳 has been replaced almost entirely by the neutral pronoun *ni* 你. Moreover, the replacement of the honorific pronoun *nin* by the neutral pronoun *ni* was encouraged during the revolution period so that the deferential pronoun *nin* had

almost gone out of use in daily interlocution by the time that Fang and Heng's study was published in 1983 (ibid.:503). Since some text books urged the revival of the use of the honorific form after the revolution, *nin* survives in use in China, which has been confirmed in related studies (Dong and Su 2005:130; He Youning 2006:76). Furthermore, in order to make the second-person pronoun in the plural, one simply has to place the character *men* 們 immediately after any of these singular pronouns of address and form *ninmen* 您們, *nimen* 你們, and *nimen* 妳們. The first form, *ninmen*, is rarely used in daily colloquial communication, but occurs occasionally in formal documents as well as in letter writing (Yu Quanyou 1999).

The use of these pronoun forms varies perceptibly in different Chinese communities and at different points in time. Although *nin* was not used widely in Mainland China during the period of the Cultural Revolution, its use remains fairly widespread in both colloquial communication and in epistolary style in other South Asian countries such as Malaysia and Taiwan. This is confirmed by Killingley's (2003) study on the usage of pronouns in modern Chinese. Killingley claimed, according to informants from the three regions responding, certain tendencies for using *nin* and *ninmen* in Malaysia and Taiwan to make a request or to address someone among a number people, whereas only one respondent from China stated that *ninmen* is still used, and even then merely in written forms to address senior people. This tendency of using *nin/ninmen* was also confirmed by additional literature. Qian and Wu (1995), for instance, investigating the use of those pronouns, argued that the pronoun terms *nin* and *ninmen*, particularly, were used to address interlocutor(s) older and/or superior to the speaker in social status, or in order to show politeness or respect towards seniors or superordinates. Apart from that, it is worth noting that written address terms in Chinese, or address terms used in letter-writing or in formal or official epistolary styles, tended to be closer to the more formal and polite end of the language continuum (Fang and Heng 1983; Killingley 2003). Thus, *nin* was widely used in written discourse, which has been confirmed by studies on Chinese correspondence (Yu Quanyou 1998; Zhu Wefang 1998). All of these studies consistently sustain the fact that *nin* was fairly well-used in letter-writing and correspondence as well as in official or formal documents.

2.1.2 Nominals of address

Nominals of address, also called "nouns of address" (Braun 1988:9), include a wide range of nouns and adjectives which designate interlocutors or refer to them in certain ways. Updating his study on terms of address, Braun (1998) classified four subgroups of nominal forms of address in modern societies. They are names, kinship terms, titles and occupation. Extending Braun's four subgroups to seven types of nominal term of address, Busse (2003:196) modified Salmon's (1967:50) [5] classification of forms of address and identified and added another three types of nominal terms of address. Altogether, therefore, seven types of nominal terms of address have been identified: personal names, terms of family relationship, titles of courtesy, generic terms of address, terms of address indicating occupation, terms of endearment and terms of abuse. These are comprehensively introduced in the following sections by offering some examples from both English and Chinese. The similarities and differences of use between these two languages will be briefly discussed with examples provided.

1. Personal names of address. There are many types of English names which can be used as terms of address. In English-speaking countries, everyone has what are called a *forename* and a *surname*; the former can also be referred to as first names, Christian names, given names and, occasionally in dialect, as front names. A surname, on the other hand, is also known as a last name or family name. Also, the vast majority of English-speaking people have one middle or second name (Dunkling 1990:3). Furthermore, an intimate name is commonly used as an address term to show affection and/or intimacy toward the addressee. In addition, other types of name such as nicknames, transferred names, substituted names etc. could all be used as address terms (ibid.).

Furthermore, pet names are classified as a sub-category in the scope of personal names by scholars (Dunkling 1990; Zhao Yuanren (Chao Yuenren) 1976a:315ff); these are normally used unofficially and serve to identify a person, e.g. *Tiger* or *Prune*. In Chinese, a pet name, called '*ruming* (milk name)', is traditionally used

[5] Salmon (1967:50) states that "these forms of address may consist of personal names, terms of family relationship, generic names (*man, boy*), names of occupations, titles of courtesy, endearments and terms of abuse, and the personal pronouns."

during early childhood, e.g. *zhu'er* or *xiaobao*. One of the connotations of calling a person by a pet name or a diminutive is a high degree of familiarity or intimacy (Li 1997:500).

In English and Chinese, either forename or full name can be used as appellations in a dyadic interlocution when two people are addressing each other. However, there are certain differences in the conventions that govern the actual use of personal names of address in the two languages. For example, in English-speaking society, it is now acceptable to address parents or those of a higher status or position (e.g. boss, professor) by addressing them by their forename, but this is uncommon or even unacceptable in Chinese-language societies. The forename appellation in a dyadic communication occurs mostly between an addressee and addresser of similar age and social status, or when the speaker is senior or superior to the listener.

2. Terms of family relationship, also known as kinship terms (KT), are address terms that describe family members and relatives who have blood relationships as well as affinal relationships such as *mother, aunt, brother, cousin, daughter, wife*, etc. In Chinese society, a kinship term systematically identifies an individual's position in terms of generation, age, sex, patrilineal kin, matrilineal kin, affinal kin and so on. For instance, the word *sister* can refer to both a younger sister and an older sister in English; in Mandarin *jiejie* denotes an older sister and *meimei* means younger sister. As Gu (1990:251) points out, "age difference is lexicalized in Chinese address terms". In each case, these distinctions have to be signalled by the use of the appropriate kinship terms. In addition, some kinship terms are not only used to address relatives, but also said to non-kin listener(s) according to their age and sex; this is called "fictive use of a KT" (Braun 1988:9).

The 'fictive use of a KT' is also known as "kinship term assumption" or "assumed kinship term" (Bao Man 2005:64) and is employed particularly in vocative contexts in some languages and cultures. The use of certain Chinese kinship terms has been extended to address or to refer to a stranger or non-kin social member. For instance, *yeye* (grandpa) can be used to address older people and *didi* (sonny or little boy) is habitually used to a (younger) child who may have no familial relation whatsoever with the addresser. This is because, as noted by Lee-Wong (1994:301), "China's system of address is deeply rooted in a social system that attaches great significance to kinship". In other words, a KT, broadly speaking, is used not only to

address family members, but also to address non-kin people in Chinese society (as well as in some other language communities), which is conceived as an extended social structure of the family. Most specifically, the purpose of applying a fictive kinship term can be observed as part of linguistic etiquette to ensure deference, politeness, respect and propriety (Jiang Chunxia 2004; Ma Ying 2003).

Furthermore, it should be pointed out that there may be difficulties distinguishing between address terms and reference terms for some kinship terms. Braun commented that:

> With regard to nominal forms, address must be clearly distinguished from reference. For kinship terms, rules of address and rules of reference may differ. The English KT *grandson* is a common form of reference, but will hardly be used as a form of address (the usual nominal variant for addressing a grandson would be first name) (1988:11).

Even so, some kinship terms could act as both address terms and reference terms. For example, *my son* can be used as an address term as well as reference term. It is sometimes difficult to make such usages clearly distinguishable from each other.

3. Titles of courtesy mean the titles used to address a listener to show politeness, deference and/or respect. Several sub-categories can be taken into the discussion under the umbrella term, of which general social titles (*Mr/Mrs/Miss*), abstract nouns (*Your Grace, Your Honour*) and official or governmental titles (*officer, prime minister*) are typical subgroups (Braun 1988:9-10; Zhao Yuanren (Chao Yuenren) 1976a:318). The category of *Mr/Mrs/Miss* is used in common in most languages in the world denoting respectively a man, a married woman and an unmarried woman. Nevertheless, the variants of this category of *Mr/Mrs/Miss* forms, as Braun (1988:9) states, "may be different properties in different languages" (also see Hua Jizhong 1997). They could refer to individuals, such as '*Miss ...*'. Alternatively, some of them can be prefixed or suffixed to a name or occupational term such as the address term '*siji xiansheng* (Mr Driver)' in Chinese. The Chinese correspondences of the three terms *Mr/Mrs/Miss* are *xiansheng/taitai/xiaojie*, and they are used particularly with the intention of signalling politeness when addressing a stranger (Qian and Wu 1995:15), and are generally used alone, since by definition the addresser does not know the name of the addressee.

It is worth pointing out that these three general titles are widely used in Taiwan,

Hong Kong and other South-East Asian countries. Chinese in Mainland China, however, differs significantly in the usage of these three general address terms, since their use was deeply influenced by the political connotations these terms acquired after 1949 (Lee-Wong 2000:158). Rather, the two generic terms *tongzhi* and *shifu* replaced the three general social titles because of the influence of political and social norms, since they are both regarded as neutral address terms and can be used to anyone irrespective of age, gender or marital status (Scotton and Zhu 1983, 1984; Wang and Li 2005).

Compared with other Western-language societies, official titles are much more widely used for address in Chinese societies because Chinese culture and society are highly concerned with relationships and the right of power and distance as well as the language associated with it. This view is supported by Hofstede's comment that Chinese culture has a great "power distance" due to the influence of bureaucracy (cited in Wang Ruirong 2003:87). As noted by several scholars (Ding Xia 1995:101; Li Yunhe 2003:54, for example), it is common for people to use official titles to address the governor in Chinese society, whereas this may not be the case in English-speaking societies. To take a simple example, when a person has both a doctorate degree and an official title, people in English-speaking society would rather refer to him or her as Dr+surname instead of using the official or occupational title, whereas the situation can be different in Chinese society. This is because the official title implies superior power attributed to one's position in an organisation in Chinese society (Ren *et al.* 2004:174).

Beyond all doubt, titles of courtesy in any culture are used to show 'politeness' toward the addressee. However, the slight difference between titles of courtesy and titles of respect is worth mentioning. Some address titles imply 'respect' rather than politeness, or both. Illustrations from official titles like *sir*, *madam* or *officer* may be informative. It is common to address a male officer as '*sir*' and female officer as '*madam*'. These address terms imply respect which could be attributed to or referred to the addressee's (professional) function. Such address terms, *sir* and *madam*, are regarded as identifying appellations, signifying status or function. Another example is the address term used to clergyman, such as *reverend, your reverence, bishop* or *rector,* and *Master* for a Buddhist, acknowledging the notion of authority and status conferred by religion. The respect or honorific revealed or denoted by such titles may go beyond mere politeness. As pointed out by several researchers (Blum-Kulka *et al.*

1989; Mastumoto 1988, 1989; Yeung 1997), most oriental cultures such as Israeli, Japanese and Chinese etc. are culture-specific in their 'honorific' languages. This can be inferred from a dictionary definition of "titles of honorific", denoted as one "indicating respect for the person being addressed, especially in oriental languages", as quoted from *Oxford Advanced Learner English-Chinese Dictionary* (Hornsby 1994:713).

Because differences of connotation are implied in address terms, particularly titles of address, it is suggested that the subtype 'titles of courtesy' be expanded to 'titles of courtesy and honorific titles', which would then include various titles in different languages and enable these titles denoting politeness or honour to be classified in this category.

4. Generic terms of address are the general forms used in common irrespective particular titles. Such address terms as *friend, boy, girl, man, woman* and *stranger* in English and as *pengyou* (friend), *nanhai* (boy), *nüren* (woman) in Chinese exist in both languages as well as in others.

5. Terms of address indicating occupation, also referred to as occupational address terms, are used in most societies, including both Chinese and English. Occupational terms could be a professional title such as *doctor* and *nurse* as well as the designation of an addressee's profession or function, for instance *driver* or *waiter*. Unlike some occupational terms (e.g. *engineer, teacher*) merely used as professional referent terms in English-speaking countries, most occupational titles can be used as address terms in Chinese, but "their English equivalents are not necessarily used in the same manner", stressed Gu (1990:25). For example, a teacher teaching in a primary or secondary school is generally addressed as Mr/Mrs/Miss+surname in English-speaking countries; however, the Chinese equivalent for 'teacher' is *laoshi*, which can be used as an address term alone; as an alternative, it can be combined with a surname or full name, e.g. '*Wang (Ning) laishi*' denotes 'teacher Wang (Ning)'.

6. Terms of endearment, in Braun's words, "are defined by context and function rather than by formal or semantic characteristics" (1988:10). They are generally used as modifying terms in order to show the speaker's feeling of closeness and fondness, e.g. my '*dear*' friend, my '*beloved*' child, in which the 'dear' and 'beloved' are

regarded as modifying terms. They can also be used individually as address terms, such as *dear, darling, honey*, etc., which are systematised into the category of endearment in English. In Chinese, a term such as the endearment term '*qin'aide* (dear)' is often used at the beginning of a letter as a modifying term, but seldom as an endearment term in spoken discourse (Zhong Xiaopei 2002:155). Some traditional terms such as *baobei* (my treasured one) or *xingan* (my precious) are merely used to address a family member (a child or spouse) or lover. The main purpose of using endearment terms is to show intimacy, fondness and closeness. Therefore, aspects of politeness and differences in age or generation seldom matter in the usage of endearment terms (Cui Xiliang 1996:44).

It should be noted that endearment terms are habitually used to address a person with or without a familial relationship in order to show intimacy toward the addressee in the English-speaking world. However, it is not common to use an endearment term to address a non-familial member, much less an unfamiliar social member, in Chinese societies. Instead of using an endearment, Chinese pet names are habitually used amongst family members, as claimed by Wang Yuhuan (2002) according to her research. For friends, the *lao/xiao* (old/little)+surname or forename is widely used in Chinese societies (Chu Zexiang 2003). This significant difference in terms of endearment between the two cultures is worth emphasising.

7. Terms of abuse refer to words or phrases of reproach which are used in accordance with the participants' mutual attitudes. Terms such as *devil, slave, witch* in English and '*shagua* (fool)' or '*baichi* (idiot)' in Chinese can be classified in this category. The important point to note is that some unfriendly and insulting terms of address can easily be converted into friendly terms or turned into endearment terms if said in a particular way in a particular context. As an illustration of this point, the mild term of abuse 'rascal' in *The Adventures of Huckleberry Finn* serves as an example when Tom Sawyer's aunt addresses him:

> "My lord!" she says, breaking in and jumping for him, **"you impudent young rascal,** to fool a body so --" and was going to **hug** him,...
> (Mark Twain 1997:290, my emphasis)

As can be seen, the abuse term *rascal* is used to address the listener in this instance. However, the speaker's intimacy and fondness can be inferred from the speaker's

attitude or body language described by the writer using the phrase "was going to hug him" after she had used the abusive vocative "rascal" to reproach the addressee's naughtiness. Whether a term of abuse is used to imply either mild or apparent insults or aims to convert itself into an endearment is a subject which deserves more than a passing notice. Generally, instances are easily recognised from the context and/or the address relationship between two interlocutors.

To sum up, the seven types of nominal term of address classified on the basis of address terms used in the majority of languages in the world have been briefly introduced. The similarities and differences in the use of address terms in English and Chinese have been compared and illustrated. In the next section, the discussion focuses on the refinement and modification of terms of address.

2.1.3 Discussion and refinement of terms of address

Two types of address term, pronominal and nominal addresses, were introduced above based on their linguistic categories. The following discussions focus on two issues: the refinement of the category of nominal address terms by proposing one subtype of nominal address, and the modification of the definitions and categories of terms of address.

First, one further type of nominal address is proposed to enrich the sub-category of nominal terms of address; that is, other address terms. Braun (1988:9) defined nominal terms of address as "nouns of address are substantives and adjectives which designate collocutors or refer to them in some other way". To simplify, nominals of address include both nouns and adjectives in lexicons or phrases. However, the categories of nominal terms of address are diverse, depending on the differences of semantics in language and connotations in culture. Some terms of address are unacceptable in certain cultures because they imply impoliteness or disrespect, or even transgression. For instance, husband and wife never address each other by their forenames in Zulu because that "would be regarded as a transgression of Zulu custom" (Ndlovn and Kruger 1998:52). That is to say, some address terms might not be used in certain languages and cultures. Because of that, people are addressed according to their relationship with the interlocutor or with someone else. One type of address term is the so-called "forms of address expressing the addressee's relationship to another person" which is observed and proposed by Braun (1988:10) .

according to its frequency of use in various languages and cultures. There are examples in Braun's study, e.g. in Arabic, "abu A:ll" means "father of Ali" and in Pashto "də Mohammed lur" denotes "daughter of Mohammed" (1988:10). The purpose and function of this type of address term in those languages "serve as a means of avoiding the addressee's personal name", as Braun has noted (1988:11). Furthermore, with different purpose, this type of address could also alternatively be used to highlight one's relationship with the addressee or *vice versa*, e.g. *mayor's daughter* and/or '*haizi de ba/die* 孩子的爸/爹 (*the father of the child*(*ren*))', which aim at emphasising a relationship with the addressee regardless of what is acceptable or unacceptable in one culture or language. Another similar act, the address form called "Teknonymy" is to identify a person by reference to his or her child in Korean language (Lee 2001:143). All in all, terms of address such as these are often difficult to group into the seven subtypes of nominal terms of address outlined above; consequently, one further type simply called 'other address terms' is proposed to enrich the types of address term in nominals of address. This open category can cover those address terms that cannot be grouped into any of the seven types of nominals of address in Busse's taxonomy (2003), so these classifications of subtypes of nominal terms of address could be applied in different languages and cultures.

Second, from the notion of modes of address, one point deserves explicit emphasis; nominals of address might need to be distinguished between colloquial and written forms, depending on the type of language and function they encompass. Take Chinese terms of address as examples. Chinese terms of address involve two aspects of language use. The first concerns the use of a term of address in colloquial language. In this case, the address term is described as a "spoken address term" (Lin Meirong 1990:13). Spoken address terms refer to the address terms which occur in a dyad in everyday conversation and face-to-face interaction as well as in telephone conversations. The second aspect concerns use in written discourse. In the written mode, terms of address are known as "literary terms" as well as "learned terms", and they are generally used in letter-writing, serious descriptions, obituaries or official and formal documents (ibid.; Niu and Peng 2004:49). Broadly speaking, nominals of address used in some languages might not make this distinction between spoken and written discourses and related usage, as Braun's definition of forms of address shows; "words and phrases used for addressing one another in spoken or written communication" (1988:7). However, some address terms might be habitually used in

formal or learned terms. Kinship terms particularly serve as good examples. For instance, in Chinese, '*zufu* (grandfather)' is habitually used as a formal or learned term while '*yeye* (grandpa)' is generally used as a vocative address. Native speakers of Mandarin have therefore internalised the ability to know exactly which term to employ in the right context. As a matter of fact, the usage could be applicable in English too; *grandfather* is used in formal and written forms while *grandpa* or *grandad* is always used in daily life as a colloquial form.

As contended and suggested by Zhao Yuanren (Chao Yuenren 1976a), nominal terms of address can fall into the following three categories: (i) address terms, (ii) reference terms and (iii) literary terms. The first two refer to spoken terms; the last category refers to the learned term, which usually occurs in the written system. The first, that of address terms, is called *duicheng* 對稱 in Chinese, and refers to terms of direct address used to call an addressee. These are also known as "vocatives", "vocative terms" (ibid.:309), or "direct address terms" (Nevala 2004a:2126). The second category, reference terms, is called *zhicheng* 指稱, and is also called "mentioning terms", "designatives" (Li 1997:501) or "designative terms" (Lin Meirong 1990:4). Examples from this category are used as a part of connected discourse when speaking or referring to people. The category of literary terms refers to terms of address which are generally present in any manifestation of the written system, such as correspondence or documents; they are therefore associated with usage in formal occasions and contexts as well as in written discourse. As pointed out by Lin Meirong, "literary terms are not so different from address terms or reference terms whereas spoken terms are clearly different", particularly in terms of family relationship (1990:14, my translation).

One example extracted from Nevala's research into English correspondence illustrates how literary terms might not clearly distinguish between address terms and reference terms. For instance, 'my husband' was the literary term written in late sixteenth century at the beginning of a letter by the writer, Anne Bacon, who used this address term to address the recipient, her husband, Sir Francis (2004a:2143). In this instance, the address term 'my husband' could be used as an address term as well as a referent term when referring to the speaker's husband to a third-person listener in the interlocution. Terms of address were an extension of using direct address terms as reference terms in English correspondence because a letter might be read in public

or by other persons, as Nevala (2004a, 2004c) claimed. Similarly, 'my son' and its translation '*wu'er*' in Chinese are commonly used as both address and reference terms in a (letter) written form in both languages, as is confirmed by other literature in Chinese written correspondence (Yu Quanyou 1998; Zhu Wefang 1998). The studies mentioned above suggest that it is sometimes difficult to differentiate terms of address from terms of reference in written discourse, even though they should be clearly distinguished from each other when used in vocative contexts. It is suggested that literary terms of address become a specific category of nominals of address, especially for 'written discourse'. In short, nominal terms of address should be clearly differentiated from reference terms and greetings, as well as summons terms, in spoken communication. When they come to be used in formal documents, letter-writing or written discourse, the distinction of an address term from other reference terms in nominals of address may not easily be distinguished as forms of address.

As mentioned at the beginning of the Introduction, translating terms of address in literary works is the main subject of this study. Consequently, the translation strategies employed in rendering terms of address in Chinese literary translations are investigated in two later chapters, pronominal address in Chapter Five and nominals of address in Chapter Four, which includes Busse's seven subcategories:

1. Personal names of address (NA)
2. Terms of family relationship (KT)
3. Titles of courtesy and honorific titles (CT)
4. Generic terms of address (GT)
5. Terms of address indicating occupation (OT)
6. Terms of endearment (ET)
7. Terms of abuse (AT)

Among these, titles of courtesy can be expanded into 'titles of courtesy and honorific titles' in order to categorise various titles conveying politeness, deference or both, to indicate the connotations or implications of address terms from different languages. However, as the number of instances for terms of address classified in the suggested type 'other address terms' in the ECPCOLT are not sufficiently numerous when they are used as 'direct' address terms in English, merely some religious words such as 'God' and 'Father in Heaven' are identified with very low frequency of occurrence, appearing only once or twice in the English ST (see Section 5.2.7 for illustrations). Most importantly, they are not used to address 'human beings'; consequently, no

further investigation concerning the translation strategies on this suggested type is carried out, and this is discussed in Chapter Three (see Section 3.4 for the description of instances extraction).

Before presenting the results of the investigation, it is necessary to look at the theories and approaches available to study terms of address and the problem posed by terms of address in translation. Theories and approaches of address are treated first in the following section 2.2, and the latter is introduced and assessed in Section 2.3.

2.2 Theories and approaches to the studies of terms of address

Various theories and approaches are employed to study terms of address. The following sections focus on four basic publications on the theory of address and on the approach to studying terms of address. Two often-cited and well-known theories are introduced first in Section 2.2.1. Then, Brown and Levinson's (1978/1987) approaches in politeness theory and Gu's (1990) Chinese politeness are introduced to enrich the theory of studying forms of address in Section 2.2.2.

2.2.1 Classical publication on the theory of terms of address

Any study on terms of address cannot but draw upon work on sociolinguistics and pragmatics. From the area of sociolinguistics, the often-cited study of Brown and Gilman (1960) was on pronouns of power and solidarity. Brown's other study with Ford (1961/1964) focused on American address terms. The former was regarded as one of "the classic and most influential studies of address forms and the social relationships", by Fasold (1990:3). The latter provided certain patterns to study nominal address terms. The three scholars Brown, Gilman and Ford are regarded as pioneers in the theory of forms of address.

Brown and Gilman's (1960) pronouns of power and solidarity

Brown and Gilman's study has probably received the most attention with regard to theories of forms of address. Using a variety of methods, such as informal interviews, an analysis of literary works of drama, and the results of a survey questionnaire, their work focused, among other issues, on the use of address pronouns in French, German,

Italian and Spanish. Brown and Gilman proposed that the usage of pronominal address was governed by two social dimensions: power and solidarity. Power referred to the authority or the superiority of one person who had power over another person. Solidarity, on the contrary, was inherently reciprocal between the interlocutors and they might not have power over each other.

Brown and Gilman borrowed the two single pronouns of forms *T* and *V*[6] from the Latin *Tu* and *Vos* to designate the form of second person deixis in any of the languages having two forms for the second person pronoun. T-form referred to the pronoun used to address the less powerful person or someone who had a symmetrical relationship, which implied a sharing between people who had an inherent or reciprocal relationship and showed a degree of closeness and intimacy. On the other hand, V-form was used to address a higher, more powerful person, to highlight the asymmetrical relationship between the two interlocutors and to show a degree of distance, respect or politeness. The bases of power were several, including age, address relationship, occupation and social status. For instance, older people were assumed to have power over younger ones, parents over children, employers over employees, nobles over peasants, etc.

Since most European languages have two forms for 'you', the two pronouns of address T-form and V-form were therefore applied to their study. Brown and Gilman (1960) assumed that the V-form was said to those people who deserved deference either because their social status was above the speaker's, or because the addresser did not have a sufficiently close personal relationship with them. In contrast to the V-form, the T-form was used for an addressee who was either close to the speaker, or of lesser social standing. Based on their study, Brown and Gilman concluded that the social background of power semantics, a static and hierarchical society, addressee's relationship and gender, etc. all influenced the choice of pronominal address between T and V forms. For instance, the solidarity T-form is mainly used toward family members in German, whilst French and Italian T-forms are relayed on acquired characteristics of the listener. The French in Brown and Gilman's study, however, tend to use the V-form in most cases, while for Germans and Italians, the relationship

[6] *T* and *V* forms: Brown and Gilman used the two forms, T-form and V-form, to designate the deferential pronoun in languages. T-form is from the Latin *Tu*, which refers to the fact that the pronoun *T(u)* is used to address a less powerful person. On the other hand, the more powerful person receives V-form, which comes from the Latin *Vos*. The original use of these words was to distinguish between singular and plural 'you'.

between the interlocutor's and the addressee's gender governs the selection from the two pronouns, *T* or *V*. One of the significant findings of Brown and Gilman was the changing pattern of usage between the pronominal *T* and *V* address forms in these four European languages; that is, the solidarity T-form gained ascendancy over power and the usage of this pronoun became liberalised in those languages in modern society (ibid.).

Brown and Ford's (1961/1964) American English address

Another piece of literature that is often quoted by scholars is Brown and Ford's *American English Address*, when mentioning terms of address. Brown and Ford (1964), who, according to Braun (1988:14) are "the initiators of modern sociolinguistic investigation of forms of address", conducted a study on nouns of address. They examined forms of address in American English, including the use of forename, the use of titles+surname, and the use of full name, forename + surname. The methods they employed in order to accumulate their data varied, including examining recorded data, observing informants and face-to-face interviews with subjects. According to the results of their study, Brown and Ford claimed that three types of address term occurred with high frequency: (i) the reciprocal exchange of forename, (ii) the reciprocal exchange of title+surname and (iii) the non-reciprocal pattern in which one person uses forename and the other title+surname. The first type, forename only, was used and reciprocated between two persons of similar status and age, while the second, title+surname, was used only at the beginning of an acquaintance. Concerning the occurrence of forename *vs.* title+surname, age and occupational status were correlated to the non-reciprocal use of address terms. For instance, children would say title+surname to an adult and would receive forename in return, and the same would be the case when an employee speaks to his employer. In addition, kinship terms habitually replace titles and are used among family members when addressing older generations. An uncle, for instance, would be addressed as such by his niece or nephew, but would respond with the use of forename instead of the kinship.

Moreover, Brown and Ford's pioneering and insightful research into forms of address in American English personal names provided convincing evidence which confirmed Brown and Gilman's analysis of pronouns of solidarity T-form and power V-form. In short, according to the findings of their study, asymmetrical exchanges

were found when there was difference in age or occupational rank. Furthermore, as stated in Ervin-Tripp's study (1972b:218), "intimacy was related to the use of multiple names", which is also confirmed in Brown and Ford's study.

In the light of the theory on terms of address, the two earlier works by Brown and Gilman (1960) and Ford (1964) serve as springboards for studies involving appellations. Based on the power relationships they reveal in address terms, studies on forms of address have not only been carried out systematically in European languages with a considerable amount of reportage in the literature, but have also been carried out in Asian or African languages, making appropriate adaptations of Brown and Gilman's theory or Brown and Ford's address patterns, e.g. Oyetade's (1995) address forms in Yoruba, Bai Bin's (1994) and Tang and Liu's (2004) Chinese language, and so on. All of their research confirmed Brown and Gilman's and Ford's statements, agreeing that the two social considerations, power and solidarity relationships, did manipulate the usage of pronominal address in the same language and community. Moreover, beyond one single language, researchers' attentions have also been drawn to comparing several languages based on these well-known theories. Among them, Ervin-Tripp's (1972b) various languages including America English and Asian languages and Braun's (1988) address problem in various languages and cultures have brought different perspectives from different language communities and societies.

Having been tested in many languages from different continents, the power relationship between interlocutors seems to exist in most languages. All researchers consistently confirm the theories and the patterns of address modes proposed by Brown, Gilman and Ford. Nevertheless, it seems too simple if the use of pronoun address was only employed under a two-dimension model. Some other aspects need to be taken into consideration when these terms of address are used since several factors governing the choice of address terms go beyond the two dimensions, power and solidarity. Among them, politeness, for instance, is one of the significant messages conveyed by the deferential V-form pronoun or titles. Two theories of politeness conveyed by forms of address are introduced in the next section.

2.2.2 Another approach to the study of address terms: politeness theory

Dickey (1997) stated that the use of terms of address reflects the type of relationship and attitude which a speaker has toward the addressee. Among these various relationships, apart from 'power' and 'solidarity', the most significant, 'politeness', can also be highlighted and indicated by the use of terms of address as claimed by many scholars (Chen 1993; Nevala 2004a, Wood and Kroger 1991, to cite just three), who have conducted research in different languages and different periods, analysing address use based on politeness. Generally speaking, their studies are based on Brown and Levinson's politeness theory (1978/1987).

Brown and Levinson's politeness theory

Although Brown and Levinson's (hereafter B&L 1987) theory was not the first in the sphere of politeness theory, it is considered to be the most influential. As Eelen (2001:3) states, "the names Brown and Levinson have become almost synonymous with the word 'politeness' itself". Basically, their theory of politeness is derived from Goffman's (1972, 1999) notion of face, which refers to every adult's publicly manifest self-esteem, and from the English folk term, "which ties face up with notions of being embarrassed or humiliated, or 'losing face'" (B&L 1999:321). Brown and Levinson make the assumption that social members are endowed with two types of face: 'negative face' and 'positive face'. Negative face is a person's want of claims of territory and self-determination that his or her actions can "be unimpeded by others"; on the other hand, positive face refers to the want of approval and belonging so that he or she wants to "be desirable to at least some other" (1999:322).

Their concept was that any kind of linguistic act aims at seeking to diminish the threat of losing face or to avoid a face-threatening act (FTA); consequently, they proposed three main strategies for performing linguistic acts, namely positive politeness, negative politeness and off-record politeness. Positive politeness, taking terms of address as examples, refers to the use of address terms to express solidarity and to attend to the listener's positive face-wants, to feel independent, and to be part of a group and to be accepted by members of the group (B&L 1987, 1999). The usage of the 'forename (*Mary*)' as an address term to address a listener, for instance, can be regarded as a positive politeness strategy, to indicate the speaker's equal

status or intimacy towards the addressee. Negative politeness, on the other hand, refers to the use of address to express restraint and to satisfy the listener's negative face-wants. For example, the use of the address form 'title +surname (*Mr/Professor Smith*)' by a speaker to address a listener can be regarded as a negative polite strategy employed in order to show the speaker's distance from and respect for the listener. Off-record politeness refers to the avoidance of unequivocal imposition, making hints instead of direct requests. Examples include using no address word but instead directly asking questions, or using greeting words or phrases such as *hi* or *hello* instead of any direct address terms. The first two are labelled on-record politeness and have been fairly widely used to enrich the study of forms of address, whereas the third, off-record politeness, is seldom mentioned since politeness is only called for when redressing the performance of on-record FTAs (B&L 1987).

Gu's Chinese politeness principles

Arguing that Brown and Levinson's model was not suitable for Chinese language and culture, Gu (1990) adapted Leech's (1983) theory of politeness, revised Brown and Levinson's negative politeness theory, and proposed four maxims as the politeness principles operating within Chinese culture and language. The four maxims are the self-denigration maxim, the address maxim, the tact maxim and the generosity maxim. These maxims are classified as general truths or rules of conduct to express politeness in Chinese custom. The latter two, the tact and generosity maxims, underpinned by the "notions of attitudinal warmth and refinement" in Chinese culture (Gu 1990:252), are generally performed in linguistic acts as manners of politeness such as inviting, requesting or refusing. They are irrelevant to the choice and the usage of terms of address; consequently, they will be left out from this study. Only the first two maxims will be discussed here.

The first, the self-denigration maxim, refers to the principle of 'denigrating the self and elevating the other' (Gu 1990). The concepts of 'self' and 'other' here include physical conditions, mental states, properties, values, attitudes, writing, family relationship and so on. The expression of self-denigration and other-elevation could be performed verbally or in combination with non-verbal gestures such as giving a nod or making a bow. For instance, in Chinese, verbally, the polite pronoun *nin* is widely used to address a listener and '*zaixia* or *biren* (humble self)' is used to denigrate or downgrade the self, the speaker. Moreover, '*guixing* (honoured name)'

is used to ask someone's surname while '*bixing* (humble name)' denotes the speaker him/herself. Chinese native speakers would generally use the upgrade expression to elevate the listener and the denigratory terms to refer to themselves. These terms are regarded as maxims for Chinese people to express their politeness toward the listener. The second maxim, the address maxim, focuses on the usage of address terms, or how they are used, in order to maintain or highlight the principle of self-denigration and other-elevation. More specifically, the aim of adhering to the address principle is to show respect and politeness to the addressee as well as the referent. For instance, the honorific pronoun '*nin*' aims to show politeness as well as deference to the listener and is most commonly used in Chinese (see Section 2.1.1). Some kinship terms such as '*yeye* (grandpa)' or '*a'yi* (aunty)', which aim to show respect and/or warmth in attitude toward the addressee, are used to address or refer to people with no familial relationship. These first two maxims are typical Chinese methods of showing politeness by selecting certain address terms (Gu 1990:248), based on the notions of respectfulness, modesty, attitudinal warmth and politeness toward the listener in Chinese societies (also see Gu 1996; Zhu Wanjin 1992, for example).

As stated previously, Gu's argument is with Brown and Levinson's notion of negative politeness. Gu claimed that their negative politeness could not be applied to Chinese language and cultures. Gu took forms of address as an example to demonstrate how constructions which are manifestations of negative politeness strategies might not be applicable in Chinese culture. According to Brown and Levinson, negative politeness is constructed as a means of avoiding FTAs from the addressee's point of view, as they state that positive politeness is a "redress directed to the addressee's positive face" (1987:101), whereas negative politeness is "redressive action addressed to the addressee's negative face" (ibid.:129). However, in Chinese language and culture, negative politeness such as the usage of title+surname (*Mr/Professor Wang*) is used as a marker which indicates the speaker's politeness towards as well as distance from the listener, and is not really concerned with the FTA issue. If a speaker does not use title+surname to address the listener, it could be the case that the speaker might want to show his or her intimacy to the listener (e.g. between friends, colleagues). Based on his observation and comparison, Gu (1990:241) stated that FTAs are actually directed toward the speaker, not the addressee, since Chinese people, especially the listener, might think that the speaker

wants to keep a distance from the listener without realising that this constitutes impoliteness.

Descriptive and systematic studies on the subject of politeness and terms of address have been made by a number of scholars. Politeness as a linguistic phenomenon has drawn considerable attention from scholars of linguistics, sociologists and language philosophers in the last three decades in many different languages (e.g. Blum-Kulka 1992/2005; Fraser 1990; Ide 1989; Zhu Wanjin 1992). More specifically, research on politeness has focused specifically on terms of address, starting from Brown and Levinson in the late twentieth century (Nevala 2004a; Oyetade 1995; Word and Kroger 1991; to cite just a few). Among them, studies have focused on monolingual systems in various languages and concluded that the role of politeness is indivisible from that played by address terms. It can be said that address terms are used to accomplish and achieve politeness. Although the method might be different from one language to another, politeness is the central goal guiding the selection or employment of an address term.

However, looking at those studies, vocatively-used address terms dominate studies involving terms of address and politeness. Little attention has been given to address terms in written discourse in both Chinese and English. Among them, Nevala's (2004b, 2004c) English and Zhu Wefang's (1998) Chinese letter writing share similar points of view on the use of address in letter-writing. Their theories are underpinned by different theories in politeness: Nevala chooses Brown and Levinson's politeness approach while Zhu's study is based on Gu's theory, because both Zhu and Gu share the same language system, Chinese.

Employing Brown and Levinson's theory of positive and negative politeness in her studies, Nevala (2004c) adopted a corpus-based methodology and examined forms of address in personal letters written in early modern English society. According to her findings, Nevala claimed that address terms are indeed employed to convey politeness and different politeness strategies are used according to the relationship of intimacy or power between the writer, the recipient, and even a third person such as a *mail carrier* or other audience. For instance, a writer generally uses a positive politeness term such as a forename (*Mary*) or a term of endearment (*my dear*) to address a family member as well as a close friend, whereas the negative

politeness address term (title+surname) might be used if the recipient is older than the writer or has a higher social rank.

Investigating this same subject of address terms in written discourse, Zhu's (1998) study offers some empirically-substantiated evidence which explains the usage of address terms and highlights the different address terms used in letter-writing. Zhu, examining the terms of address between the writer and the recipient in Chinese correspondence, stated that 'the intimacy of the relationship' and 'generation difference' were the two main factors affecting the address term used. According to Zhu's analysis, three types of address term are widely used between family members in letter-writing: the endearment term only (*qing'aide*; dear), KT only (*father, son, uncle*), and a modified endearment term (*xiao*; little) or kinship term+ personal name or pet name. With similar results to Nevala's findings, those terms – endearment terms, kinship terms and forename – were found to be generally used to address family members.

As far as non-kinship correspondence is concerned, Zhu (1998) claimed that Chinese politeness, elevating others and denigrating the self, was indeed applied to correspondence, especially using certain terms of address to promote the addressee in letters. For instance, the writer used '*xiaodi* (little brother)' to downgrade himself, the term '*xiongtai* (older brother)' was used to elevate the recipient. This result, confirming Gu's (1990) argument against Brown and Levinson's theory, shows that Chinese politeness is indeed considered from the listener's or receiver's point of view, not the speaker's. It is the writer or speaker who intends to promote or elevate the recipient or listener in order to maintain politeness towards the addressee.

Both Nevala's and Zhu's studies in written address terms reach the same conclusion that types of address form are determined by the degrees of 'intimacy' and 'politeness', which govern the usage of kinship and non-kinship address terms. The degree of politeness is determined by the distance in social status as well as the degree of intimacy between the addresser and the addressee. As Zhu stated, "the more politeness the addresser wants to show, the less intimate the addressee would be" (1998:19, my translation). This statement can also apply to English address terms. The more intimacy the speaker or writer wants to show, the more positive politeness address terms are used in most cases. On the other hand, negative politeness address terms are employed to show distance between the speaker or writer and the recipient.

Studies on address terms and politeness lead to some other aspects beyond Brown and Gilman's 'power' relationship. This is because several issues govern the choice of address term. Apart from 'power', politeness and/or deference, for instance, can be achieved by using the pronoun V-form, deferential titles and/or kinship terms, in both spoken and written discourses. These findings are consistent with and enrich the theory of terms of address and bring in different perspectives on their use.

Discussion on theories and approaches on terms of address

Forms of address are first said or written to participants or to a receiver when the speaker wishes to attract the attention of the listener, to start a (further) conversation, or to make a (further) statement. The form of address indisputably acts as the first mark in language to show the speaker's attitude and intention, such as familiarity/distance, solidarity/deference, superiority/inferiority, intimacy/insult, formality/informality, impoliteness/politeness, reciprocity/non-reciprocity, and horizontal/vertical relationship. The use of the pronoun V-form is a choice if such a difference between T- and V-forms exists in a language. Alternatively, certain nominal addresses such as title+surname or kin term+forename can achieve the speaker's intention. Also, it is not uncommon to address the same person with both pronominal and nominal address forms in interlocution.

On the aspect of the horizontal or vertical dimensions of using address forms, apart from the pronominal address of T-form and V-form, certain nominals of address (e.g. kinship, title, or occupation) could be variously applied to show asymmetrical and symmetrical relationships. For instance, the mutual exchange of forename or title+surname could be applied to show reciprocal relationship, whereas when one person gives a forename but receives in return title+surname, it could be considered a non-reciprocal pattern. These patterns or address terms can all be governed by the three basic factors, power, solidarity and politeness, according to the theories reviewed above. They are regarded as general rules of address forms in most language societies.

Nonetheless, it is not enough to consider only the three aspects, power, solidarity and politeness. Several factors could affect modes of address, including age, sex, personal emotion, education, occupation, wealth, descent, even religion (see Section 5.2). These factors can differ from one language culture to another. Again, using Chinese as an example, unlike the usage of (social/professional) title+surname

to convey politeness or highlight power in other languages, the address term typically used in Chinese to represent 'power' is probably the official/governmental title and/or occupation title, particularly towards those in high positions in a company or an organisation (Lee-Wong 1994). The 'high' position title in government or an organisation follows the traditional Chinese notion that the higher the position one holds, the more power one has and the more respect one should receive. This phenomenon is supported by several researchers such as Zhou Xingying (1998) and Yao Qiuli (2004), who claims that official/governmental titles as well as occupation titles are used in both spoken and written address terms in order to convey politeness and power.

Moreover, from the notions of appellation, the non-reciprocal pattern can be governed by other considerations; the difference in age or generation can be another excellent example that illustrates asymmetry, depending on different social and cultural norms. For instance, unlike the system of English and some Western European languages, where "familiarity can neutralize age" (Ervin-Tripp 1972a:233), this is not socially acceptable in Chinese society or in some oriental and African countries such as Korea (Lee 2001), Japan (Ide 1989), Zulu societies (Ndlovu and Kruger 1998), and Yoruba-speaking areas (Oyetade 1995). In Chinese custom, age or generation play a crucial role in the determining the use of address terms in vocative as well as written form. The use of appellations such as kin term (+forename) are almost necessary to highlight seniority in generation and age amongst family members or those with no familial relationship, even strangers. It is impossible to diminish the kinship term even with close familiarity between families or relatives, such as parents or relatives. It is the manners of 'respect' as well as 'politeness' (to stranger only) that are indicated, rather than power or distance.

To sum up, the factors governing and determining address behaviour are very varied, and different cultures display different patterns of form of address, which are regarded as culture-specific. As Braun (1988:67) stated, they are so "culture-specific that it is hard to fit them into a general theoretical frame".

Studies discussed above have focused on how power or politeness is conveyed by the use of terms of address, either pronominal addresses or nominal terms, or both. It has been shown that terms of address play an essential role through their semantic function to illustrate this linguistic phenomenon in monolingual societies. Yet, this is not the end of the story. Significantly, different usages in modes of address occur in

different languages. This certainly poses problems when translating from one language to another. Thus, terms of address and translation are taken into consideration in the next section.

2.3 Terms of address and translation

This research proposes a cultural translation studies approach to the analysis of terms of address, which are regarded as specific cultural elements and features of each culture (Aixela 1996). As reviewed above, these studies concerning forms of address have mainly focused on monolingual social linguistics or pragmatics and on language teaching. None of them treats the translation of terms of address as the primary goal. Moreover, it was demonstrated in the previous section how Chinese, unlike English, possesses a more complicated system of modes of address. That means that Chinese translators have difficulty transferring some address terms from English into Chinese directly because of different cultural norms.

2.3.1 Problems on translating terms of address

As noted by several scholars (Baker 1992; Newmark 1981, for example), the translation of modes of address as cultural terms deserves more attention as these terms signal social values and attitudes exclusive to a specific language system. Baker considered modes of address terms as a "tenor of discourse", which refers to "an abstract term for the relationships between the people taking part in the discourse" (1992:16) and remarked on the difficulties and problems in their translation:

> Getting the tenor of discourse right in translation can be quite difficult. It depends on whether one sees a certain level of formality as 'right' from the perspective of the source culture or the target culture (ibid.).

Without a doubt, translation is not as simple as rendering the text from one language into another; it involves the translation of one culture into another culture, and Eco uses the term 'shift' as the processing of translation and states that "translation is always a shift, not between two languages, but between two cultures" (2001:17). Therefore, the method by which a translator solves the problem is worth noting.

Theoretically, "a translator has to choose between changing the tenor to suit the expectations of the target reader ..." as stated by Baker (1992:16). However, the actual solution might rely upon the purpose a translator or publisher wishes to accomplish; whether to benefit the target reader, to adhere to the original, or to resort to other ways to transfer the informal tenor for the implied audience.

Taking into consideration the "subtle choices" (Baker 1992:98) analysed by cross-cultural studies of forms of address, Kruger and Wallmach (1997:123) advocated and encouraged researchers to carry out further research into translating terms of address, since the micro-level of small text segments can be linked to broader issues of translational behaviours, language policy, cultural original and the issue of acceptability.

2.3.2 Studies on translating terms of address

Many studies have examined forms of address from monolingual social linguistics including Chinese, English, or a combination of two other languages, which concentrates almost exclusively on language teaching and learning or on sociolinguistic perspectives. To the best of my knowledge, only a few attempts have so far been focused on the translation of terms of address from English into another language, especially focusing on the translation strategy in descriptive study. In order to explore the strategies employed in rendering terms of address and how modes of address are conveyed from one language to another, four relative studies are assessed in this section: Rosa's (2000) study on pronominal address in Portuguese translation, Ndlovu and Kruger's (1998) translation strategies for terms of address in Zulu, Lee's (2001) translating English terms of address into Korean, and Zhong Haiying's (2003) Chinese translations of *'sir'* in *Vanity Fair*.

Rosa's study on pronominal address in Portuguese translation

From the angle of social status and of power and solidarity as semantic dimensions between two interlocutors, Rosa's (2000) investigation focuses on the translation of the two pronominal terms of address *T* and *V* in Portuguese novels. The T-form refers to horizontal status between both interlocutors whereas the V-form is used to highlight an addressee's superior status. Adopting Brown and Gilman's (1960; cf. Section 2.2.1) theory of power relationships employed in pronoun forms of address,

T and *V* forms, and conducting a descriptive study for exploring the pronominal terms of address in *Robinson Crusoe* as translated into Portuguese in various versions published over almost a century, from 189- to 1992, Rosa examined the pronominal terms of address in translations used by the two characters Robinson Crusoe and Friday, the former being the master and the latter his servant or slave. By comparing the power given to each of characters in translations published in different years, Rosa explored whether the 'relative power' presented by the address terms had been impacted or influenced by developments and alternations in Portuguese history, society and politics.

The data analysis revealed that the first five translations published in the earlier stages from 189- to 1975 did show power and non-reciprocity by choosing to employ either the T-form or the V-form in Portuguese translation. The T-form was used by Robinson to address his servant while the V-form was used by the servant, Friday, to address his master, and both did so in order to highlight their acknowledgement of the locus of power and their asymmetrical social status in the novel. On the other hand, the remaining seven translations, published after 1975, used mainly the T-form for both characters to address each other. These findings met Rosa's expectation and confirmed the hypothesis that the use of the T-form here was "the most available model of forms of address for Robinson Crusoe and Friday in the social and cultural environment of Portuguese translations published after the mid-seventies" (2000:51). This is because slavery was abolished in Portugal after 1869 and changes in the political environment and in social mobility occurred in the middle of the 1970s. Thus, the relationship between a master and his servant was altered to an employer-employee relationship after the 1970s, and the characters used the T-form to address each other without emphasising power possession. The results of this study indicated that the translation of forms of address into Portuguese seemed to have been influenced by "the social environments of the translator and the implied reader" (ibid.:56), especially for those versions published after political change in Portugal. Rosa's study made a contribution to the understanding of how social changes influence the translation of forms of address. However, Rosa's diachronic study mainly takes into consideration the translation of pronominal terms of address, the findings or results of which might not be applicable in nominal terms of address for other societies or languages.

Ndlovu and Kruger's translation strategies for terms of address in Zulu

In order to explore how a Zulu translator renders some address terms which are unacceptable or impolite in the TC if rendered literally, Ndlovu and Kruger (1998) conducted a study and discussed the translation strategy employed for transferring the forms of address in the English novel *Cry, the Beloved Country* into Zulu. The original author, Alan Paton, created Zulu characters in the English novel which posed special problems for translators rendering it back to Zulu. From the standpoint of the translation problem on terms of address, Ndlovu and Kruger attempted to investigate the translation strategies employed by a Zulu translator in rendering some terms of address which are unacceptable in Zulu culture because they imply impoliteness or disrespect, or even transgression. For instance, husband and wife never address each other by their forenames since this is regarded as "a transgression" in Zulu culture (ibid.:55); kinship terms are only allowed to be used among family members; terms such as 'Father' and 'my wife' are the address terms used to address a spouse. Thus, when the translator encounters in the ST a wife addressing her husband using his forename, for instance, "This letter, *Stephen*", the translator replaced the kinship term with "This letter, *Father*" in the Zulu language (ibid.:53). Furthermore, even when no address term was used in the ST, such as when "Read it" is said to the speaker's wife, the translator inserted an address term in the TT in Zulu as "Read, *my wife*, read" (ibid.:55). In these examples, the translator employed cultural substitution and addition strategies and placed cultural-specific items in TT in order to make the translated text acceptable to Zulu custom.

Moreover, racial inequality between blacks and whites was signalled by the use of address terms and their translations. Ndlovu and Kruger (1998:54) pointed out that "Africans were regarded as inferior to whites" and "even a white child was put in the position of superiority" because they had control of both people and affairs in South Africa. For instance, an old Zulu reverend used the Zulu "*Inkosana* (little master)" in the ST to address a white boy who was a master's grandson; the translators used another synonymous lexicon in Zulu similarly denoting 'little master' as "*Nkosan*" in the TT. The superiority in power and social status of whites, even a white child, was further elevated by the use of a polite and deferential term 'little master', just below that of the child's grandfather, the master. This type of translation strategy is called "transference", which refers to the transfer of a SL word unchanged as a loan word to the TT (ibid.). In short, the Zulu translator had to resort to different strategies when

rendering some terms of address in order to ensure that the translated version would be acceptable to Zulu readers and culture. In their study, Ndlovu and Kruger identified and specified certain translation strategies, including the addition of cultural terms, cultural substitution, literal translation and transference, in the rendition of address terms, which sheds some light on how translators understand such circumstances, and also makes it possible to analyse the strategies employed in translating literary works. They also make the point that two (or more) strategies can be applied together to render a term.

Nevertheless, this particular study was conducted on a small scale, on one novel, and focused on the types of translation strategy employed to render nominals of address, particularly kinship terms and titles, with less concern for the issue of pronominal addresses or other types of nominal address. Moreover, it should be noted that the original writer created some Zulu characters who actually speak (and think) in Zulu in the English novel; some Zulu address terms were therefore used or applied in the original text by the Zulu characters (Ndlovu and Kruger 1998:52). The TL used in the ST is worth mentioning, because some address terms used by the original writer might already take into consideration language use and customs in Zulu. For instance, the address term, 'Mother' or 'my husband' was used for the speaker's spouse in the English ST in this novel, whereas in general English-speaking families might have used a forename, and not a kinship term. Moreover, as illustrated above, the instance of 'little master' as in the Zulu "*Inkosana*" was originally spoken to the white child in the ST, so the courtesy title 'little master' is consistently used again in the TT, despite its replacement by another synonym term "*Nkosan*" as its rendition in Zulu. These aspects or facets deserve explicit emphasis and are worth considering: the strategies employed for rendering the address terms used by a Zulu character in English might differ from those used in the SL and culture and then rendered into another language, for instance, the English address terms used by native English-speakers in English societies and then rendered into other languages, e.g. Korean, Chinese, French, etc. It would be very helpful to find out whether the strategies employed to render such English terms of address used in English-language communities and countries would be similar or different. Lee's (2001) study on English address terms rendered into Korean, considered in the next section, is a good example to answer this question.

Lee's translating of English terms of address into Korean

With a similar aim to that of Ndlovu and Kruger's (1998) study of exploring translation norms and the strategies for translating terms of address, Lee (2001) investigated four Korean translations from English original novels and examined how Korean translators coped with cultural issues and social norms when translating address terms. Manually accounting for the frequency of occurrence and comparing the ST with the TT, Lee examined both the second personal pronoun address term and names of address in four pairs of ST and TT; each translation being rendered by different Korean translators. The address term was examined on the basis of Brown and Gilman's (1960; cf. Section 2.2.1) theory of the power relationship between two interlocutors such as father and son, employer and employee, etc. Strikingly, the findings of this study neither confirmed previous studies in other languages (i.e. Ndlovu and Kruger's Zulu in 1998 and Rosa's Portuguese in 2000), nor supported Lee's hypothesis that "Korean translators would be as keen on bringing their translations closer to Korean speech norms" (2001:150). As Lee claimed according to the results, literal translation strategy was often employed in translating pronominal addresses and personal names of address, irrespective of the power relationship between the addresser and the addressee, even if it was unacceptable in Korean culture and social norms. Other translation strategies such as omission and replacement were used as well, due to grammatical usage in the TL, such as the omission of pronouns or the use of forename address instead of second-person pronoun in the translation version. Even so, according to the results of this study, these four Korean translations had a strong tendency to remain loyal to the English terms of address literally, even if they were rendered as inappropriate forms in Korean cultural norms.

Surprisingly, only a few attempts have been made so far to study the translation of forms of address between English and Chinese in the framework of descriptive translation studies. Among them, most studies on translating terms of address so far have concentrated on translations from Chinese literary works into English. More specifically, the classic and traditional novel *Hong Lou Meng* (*The Dream of the Red Chamber*) has received the most attention since there are hundreds of characters from different social ranks and generations in several big conventional families in the novel. Their studies have drawn scholars' attention to how those terms, particularly kinship and personal names, are rendered into English (see Bao Man 2005; Lu

Dongping 1999; Pan Fuyan 2002, to cite just three). Furthermore, some researchers (Li Zengyin 2007; Lin Huiying 2006, for instance) have adapted prescriptive approaches which were mostly concerned with formulating translation strategies for translators or evaluating how translations should be made, both of which are not part of the central purpose of the current study and are therefore given no further assessment. Little attention has been given to the investigation of strategies or norms adapted by Chinese translators in translating terms of address in English novels or screenplays. One particular study examines the translation of the courtesy title 'sir' from a pragmatic point of view, and this will be considered next.

Zhong Haiying's Chinese translation of *sir* in *Vanity Fair*

Zhong (2003) employed a descriptive method for studying the Chinese translations of terms of address in *Vanity Fair,* translated by Young Bi, published in 1983. The discussion was based solely on the courtesy title '*sir*' and its Chinese translation from three aspects of pragmatic implication: relationship, social discourse and culture. According to her examination and comparison of the ST and TT, Zhong discovered that *sir* was rendered or denoted by both types of address terms, nominal and pronominal, based on the address relationship between two interlocutors.

Using nominal address terms, *sir* was rendered as '*die* 爹 (father)', '*nilao* (*renjia*) 你老(人家) (your senior)', or '*shaoye* 少爺 (young master)' in the TT; the first two were translations for a son addressing his father and the latter was a servant addressing his younger master. When *sir* was said to a(n) (un)familiar social member, the Chinese social title "*xiansheng* 先生 (Mr)" was literally used as its rendition in the TT. These different renditions of *sir* were selected in accordance with the address relationship and social status of the two interlocutors on the TC basis. These nominal address translations not only denoted the politeness implied in the original *sir*, but also connoted an honorific title or respect in Chinese. A pragmatic implication can be inferred in the translation.

When it comes to pronominal address translation, the connotation of politeness and deference of *sir* can be represented by employing the honorific pronoun *nin* in Chinese. For instance, the ST, "You don't know what she endured, sir," is translated as "您真不知道她受的苦 (You really don't know what she endured)" (Zhong 2003:82), in which the title "sir" in the TT seems to be omitted. But the implication

in the title 'sir' is merged and presented by the Chinese honorific pronoun *nin*, highlighting the speaker's respect, politeness and honour to an addressee of both a higher social rank and a more senior generation. This asymmetrical pronoun is not only used to address an older familial relative, but also said to a non-familial social member who is more senior in age or generation. In traditional Chinese society, generally speaking, the principle of 'the more senior one is, the more respect one should receive' is applied to such address terms in translation. By using the Chinese honorific pronoun *nin*, the courteous implication of '*sir*' is extended to the connotation of respect or dignity toward a senior generation, according to Chinese custom.

In summary, these various translation terms for the English '*sir*' were employed in this translated novel according to Chinese society and cultural norms as well as to the relationship between the two interlocutors. By investigating the courtesy title '*sir*' as used in the translation of *Vanity Fair*, Zhong (2003) concluded that the pragmatic implication in specific social contexts should be taken into consideration when translating terms of address.

Discussion and conclusion of translating terms of address

As reviewed above, studies on translating terms of address have concentrated on two aspects: pragmatics and sociolinguistics. From the aspect of pragmatics, Rosa's (2000) and Zhong's (2003) studies discussed influences on translating terms of address and revealed that the translation of modes of address is significantly influenced by pragmatic considerations, which have not only historically included social and political alteration and development, but have also systematically been influenced by the TL culture as well as the addressee's intention and address relationship. Evidently, from the notion of pragmatics in translation, a term of address is not rendered simply and literally from term to term or phrase to phrase, but from one language culture into another. The translated address terms are selected by translators according to the target culture and the language used during their translation periods. Translators do so not only to ensure that the translated terms conform to and are acceptable to TC norms in pragmatics, but also to bring the pragmatics of the original into the TT for the implied readers. Thus, the role of the translator is one of "negotiator" (Rosa 2000), "communicator" (Hatim (1997) and Mason 1996), and an intermediator who negotiates between several environments,

including social, political and cultural environments, as well as historical periods, between two languages.

As far as address term translations from the sphere of sociolinguistics are concerned, Ndlovu's study with Kruger (1998) and Lee's (2001) study had the same aim of investigating translation strategies employed by translators in rendering terms of address into their TLs. This was because some forms of address would pose problems if rendered literally, since they are regarded as impolite or disrespectful, even transgressional. Interestingly enough, the findings of these two studies are dramatically opposed to each other. The Zulu translator prudently selected various address terms in order to ensure that the translations were acceptable in Zulu custom and social norms by employing strategies such as the addition of cultural terms, cultural substitution, and so on. As Ndlovu and Kruger stated, the translator "obviously decided to stay within the constraints imposed upon him by the ideology of time and to reflect these terms of address in Zulu translation" (1998:54), which can be regarded as 'target-culture translation', since the translators set the aim of making the translation of terms of address recognisable and familiar to the target readers and employed strategies to make the TT closer to the audience within the target culture.

Lee's (2001) study, however, brought a different perspective in terms of cultural translation. According to Lee, Korean translators preferred to render terms of address literally, even if the resulting translation would contravene target social norms. This preference for "loyalty to ST" can be considered "foreignisation" in strategy, as observed by Zhao Chunyan (2003:99). That is to say, Korean translators tended to bring their target audience close to the original writer, as well as SL culture and social conventions. In order to make the translated text adhere to the original, literal translation is mainly employed in rendering pronominal address terms by Korean translators. Strategies such as omission and replacement were preferred when rendering pronouns or personal names of address only due to grammatical necessities in Korean.

Moreover, by comparing the strategies employed by Zulu and Korean translators, it is necessary to differentiate the strategy of replacement identified by Lee (2001) from cultural substitution, which was originally coined and defined by Beekman and Callow (1974:201, cited in Shutteworth and Cowie 1997). Cultural substitution refers to the use of a general term familiar in the TL as the rendition for

an SL item. This strategy was proposed by Baker (1992) for translating terms of address as a form of cultural translation. In other words, a term is replaced to ensure that it will be accepted in or familiar to the TL cultural norm, which is deemed cultural substitution. For instance, a forename (*Stephen*) is replaced by a kin term (*Father*) in Ndlovu's study with Kruger (1998:53) in order to conform to Zulu custom, since forename addresses among familial relatives are regarded as a transgression of Zulu social conventions. On the other hand, for replacement, a term of address is replaced by another type of address term, e.g. a pronoun *you* is replaced by a personal name in translation because of a TL expression or a translator's preferences, and less because of cultural norms.

To sum up, six techniques for rendering terms of address have been identified in the studies assessed above:

1. addition of cultural terms
2. cultural substitution
3. literal translation
4. omission
5. replacement
6. transference.

These six types of strategy not only serve as models for comparing the strategies employed by Chinese translators in this study, but are also used to replenish the translation strategies classified by Chesterman and proposed by Newmark (see Section 1.2), since such strategies as cultural substitution, replacement and addition (of cultural terms) are not discussed in their models. These identified strategies listed above are expected to shed light on Chinese translation strategies for rendering terms of address in Anglo-American novels.

2.4 Concluding remarks

Terms of address and their translations were the objectives of this chapter, so theories and approaches for studying forms of address and problems and solutions of translating terms of address have been reviewed and discussed. The discussion has lead to the identification of a further three types of strategy (i.e. cultural substitution, replacement and addition of cultural terms) which are not included in Chesterman's and Newmark's categories reviewed in Chapter One. Thus, these identified and

proposed translation strategies discussed in the first two chapters are used as a yardstick to explain and clarify the translation strategies employed in Chinese literary translations. The methods employed by Chinese translators will be investigated in Chapters Four, for nominals terms of address, and Five, for pronouns of address, and will be illustrated by examples. Furthermore, the employment of translation strategy for rendering terms of address into Chinese and other language combinations reviewed in Section 2.3.2 above will be compared and discussed in detail. In the next chapter, I shall concentrate on the data selection of Chinese literary translations and the construction of the English-Chinese parallel corpus created for this study. Moreover, the means of extracting the instances of terms of address from this corpus will also be clearly indicated step by step; these selected instances therefore serve as examples to carry out further investigation of the translation strategies employed by Chinese translators in rendering terms of address.

Chapter Three Methodology and Data Collection

In this chapter, corpus-based methodology and data collection are the main focuses. Types of corpora and corpus-processing tools are introduced and the strengths and limitations of computer-assisted approaches will be assessed and evaluated. The data-selection criteria involve consideration of the temporal range of translation, translator background and criteria of textual correspondence between ST and TTs, and TT1 (from China) and TT2 (from Taiwan) respectively. Based on the results of the data selection, the way in which the corpus of translations has been constructed and compiled is also described. More specifically, extracting instances of terms of address for further investigation are indicated in this chapter.

3.1 Methodology

As indicated in Section 1.1 of Chapter One, approaches to studying translation have moved from prescriptive toward descriptive over the last few decades. Research in translation studies always entails at least two sets of corpora: one is the ST and the other is (its) translated text(s). It is common to have multiple or diverse renditions of the original work, since an original work can be rendered into several different languages and even the same language in various versions for readers, for instance, an adapted translation for children is significantly different from a full translation for adults, especially in literary works. Since research conducted in the sphere of translation studies has to deal with various different texts, it is very important to adopt a user-friendly methodology for carrying out a study.

Conventionally, a researcher carrying out a study involving translation usually applies the traditional contrastive analyses approach, in which s/he manually examines and compares the ST and the TT(s) onward and backward, word by word, sentence by sentence, and paragraph by paragraph; this technique is less appropriate for large-scale study. Consequently, it would be very difficult to identify certain translation patterns or features in such a study. This is a weakness of conventional approaches. Furthermore, if an investigation involves quantitative analyses, verification of their validity is paid more attention because some unexpected miscounting or overlooking might occur.

As discussed in Chapter One, the theoretical framework of this study is based on Toury's theory. Unfortunately, Toury did not propose a coherent methodology to study translation patterns. Consequently, an alternative corpus linguistic approach to translation is believed to be a method for descriptive translation studies, particularly for researchers who intend to find some translation patterns, as pointed out by several commentators (Baker 1993; Laviosa 1998a; Williams and Chesterman 2002:66, for instance). In this respect, Bernardini *et al.* (2003:2) stated that corpus-based translation studies,

> ... as a methodology which focuses on the identification of recurrent patterns of linguistic behaviour in actual performance data, provides the appropriate tool to test hypotheses about norms and regularities in translation texts.

This is the reason why this study adopts a corpus-based technique for studying translations, since I propose to identify certain translation norms, patterns and features in translated literary works in Chinese. Compared with the conventional approach of reading and comparing the ST and TT word-by-word and sentence-by-sentence, corpus methodology can much more easily enable researchers to identify multiple and diverse interpretations and elucidations of the same texts and enable verification of the validity of claims put forward (Baker 2001:184). This is because the corpus-based method enables the application of the broad theoretical framework of descriptive translation studies and provides a useful method for the description of language used in translated text(s) (Olohan 2004:17). In this section, the methodology of corpus-based translation is first introduced. This includes types of corpus in translation studies and available corpus tools and processing techniques.

3.1.1 Corpus-based method in translation studies

Originally, the term '*corpus*' referred to any collection of writings that were usually subjected to analysis for some specific purpose (Atkins *et al.* 1992; EAGLES 1996a, 1996b). There are three different definitions for this term nowadays. First, the term 'corpus' is no longer restricted to 'writings' but also includes both spoken and written texts (Stubbs 1996:23). Second, a corpus can refer to a body of texts assembled, which could be in the form of a hard copy, as in the form of texts printed on paper. Third, 'corpus' in the context of corpus translation studies, as well as

corpus linguistics, means a collective text that is held in electronic or machine-readable forms and can consequently be analysed both automatically and/or semi-automatically in a variety of ways (Baker 1995; Kenny 2001). The difference between corpus translation studies and corpus linguistics is that researchers in corpus linguistics are mainly interested in language rather than translation. Corpora have been used in linguistic research since the 1980s (McEnery and Wilson 2001:20) and were extended to language teaching at the end of the same decade (Partington 1998); researchers in these areas are essentially interested in language in general and in describing specific language patterns and usage. On the other hand, researchers in translation studies are interested in translation, both the process and the product. This current project, for instance, is constructed as an attempt to study translation through electronic corpora, using the methodologies and tools of corpus linguistics; this is called a corpus-based translation study.

In the sphere of translation studies, scholars have started to use and have developed corpora to study translation, focusing on the process, the product and the function of translation (Laviosa 2002:10). Thus, corpora in translation studies can be designed with a specific purpose, and different language studies which require different types of corpora can be used as research data. Researchers take into consideration some small details of the text chosen or specific cultural items concerned with the larger cultural patterns both internal and external to the texts, including both micro- and macro-level language perspectives in translation (Tymoczko 1998:1-2). Consequently, having different objects of study and fulfilling different purposes in corpus-based research, researchers have to build different corpora in order to carry out a study or an investigation. In the majority of cases, there are three main types of corpora involved in translation studies, namely multilingual corpora, comparable corpora and parallel corpora, and these are described next.

Multilingual corpora are defined as "sets of two or more monolingual corpora in different languages built up either in the same or different institutions on the basis of similar design criteria" (Baker 1995:232). That is to say, multilingual corpora can comprise original texts in their respective languages, which do not consist of translated texts. A good example of this is the Council of Europe Multilingual Lexicography Project; whose multilingual corpora include seven European languages: English, German, Swedish, Italian, Spanish, Hungarian and Serbo-Croatian (ibid.).

Another example is the Network of European Textual Reference Corpora, which also involves several European languages (Teubert 1996). The aim of multilingual corpora is to aid the investigation and identification of equivalents of common words in various languages.

In the branch of translation and translating, multilingual corpora can be a useful resource for translator training and translation pedagogy since they can offer a resource for knowledge of terminology and provide certain TL patterns (Baker 1995). They can also be very useful as collected data for investigators to study specific features or characteristics of TLs. However, for the discipline of translation studies, it is not sufficient to use multilingual corpora alone to investigate the nature of translated texts and translation patterns or processes. As Baker (1995:233) commented, studies drawing on "multilingual corpora cannot provide answers to theoretical issues which lie at the heart of the discipline and cannot explain the phenomenon of translation" in itself, clearly showing limitations in the use of multilingual corpora for studying translation. Because of that, this type of corpora will not be treated in this thesis.

Comparable corpora, in Baker's words, refers to "two separate collections of texts in the same language: one corpus consists of original [non-translated] texts in the language in question and the other consists of translations in that language from a given source language or languages" (1995:234). Furthermore, Baker stated that the corpus of original non-translated texts could be one of monolingual corpora, which have been used in corpus linguistics (ibid.). As far as the translated corpus is concerned, it has collected and assembled the translated text which is rendered from the original written language. Apart from the International Corpus of English with more than one million words (Hunsten 2002:15), the translational English Corpus (TEC)[7], a subset of the British National Corpus (BNC), is one available source and a good example of a translated corpus. When a corpus of translated text is compared with a non-translated text, the type of comparison is based on these two monolingual corpora. It should be noted that in order to carry out this comparison, it is recommended that both corpora cover similar text types or genres, different in language, but with a similar time span as well as comparable length or size. Adding to that, Baker (1995:234) emphasised that the translation corpus ought to be

[7] TEC: http://ronaldo.cs.tcd.ie/tec/ (It is available as an online searchable corpus, accessed in May/2007)

"representative in terms of the range of original authors and of translators", when further research is carried out on these comparable corpora. In other words, a comparable corpus is a collection of 'any' translated and original texts as long as it is in the source and target languages and the genres selected.

As far as the benefits of the comparable corpus are concerned, one of the most important contributions to the discipline of translation studies is that it can discover certain translation patterns specific to renditions regardless of the involvement of the SL and TL(s). Through similarity comparison, a study is not only able to confirm or refute hypotheses concerning the theoretical translation processes, but also to "provide evidence of translation processes" as pointed out by Olohan (2004:38). However, this type of research aims to shed light on the nature of translation and to distinguish translated features, so researchers study differences and similarities between translated and non-translated texts rather than the original and its translation(s); for these reasons, these corpora will not be dealt with in this research (see, especially for English comparable corpora, e.g. Laviosa 1997; Olohan (2003) and Baker 2000, and for Chinese comparable corpora, Chen Ruiqing (Chen Juiching) 2005).

A ***parallel corpus*** consists of two equivalent texts, and contains a collection of STs in one language together with their translated versions (Baker 1995:230; Peters *et al.* 2000:74). One conventional viewpoint of translation in bilingual corpus linguistics is defined as "a corpus that contains the same text samples in each of two languages, in the sense that the samples are translations of one another" (Oakes and McEnery 2000:1). Examples of such corpora are The Oslo Multilingual Project English-Norwegian Parallel Corpus (ENPC)[8] (see Johansson (1998) and Hofland (2000) for a description), the bilingual proceedings of the Canadian *Hansards*, published in both English and French (Aston and Burnard 1998:16; Teubert 1996:246), and the German-English parallel corpus of literary text (GEPCOLT) (Kenny 2001). It should be pointed out, however, that parallel corpora, theoretically and traditionally, are usually bilingual, but multilingual parallel corpora have also been compiled, which include translations of the same ST into several different TLs or different versions of the same TL. Teubert's (2002) recent multilingual parallel

[8] The Oslo Multilingual project: http://www.hf.uio.no/ilos/forskning/forskningsprosjekter/enpc (accessed in May/2007)

corpora, as an example, have been considered for use in multilingual lexicography in translation studies.

Taken broadly, parallel corpora are generally designed for comparing SL and TL(s); they therefore exhibit instances of what has been called 'translatum' and aim at identifying norms of translating and strategies adopted by translators (Baker 1996:178). Parallel corpora are very useful for the study of translation since they can provide empirical evidence of collected data for contrastive studies and analyses of the differences and/or similarities between specific languages (Aston and Burnard 1998:16). For unidirectional and bidirectional parallel studies, learners and researchers can compare the original text with the translated features of texts that are produced under the constraint of translation (Bernardini *et al.* 2003:6). Also, they have an important role in exploring "norms of translating in specific socio-cultural and historical context" (Baker 1995:231). Apart from that, parallel corpora have a certain degree of applicability in examining the relationship between lexical and syntactical patterns or features among ST and TTs (Kenny 1998, 2001), as well as translation shifts (Munday 1998). In addition, parallel corpora, like multilingual corpora, are also a valuable pedagogical resource for use in translating and in training translators (see Bowker 2001; Pearson 2003, in particular), because they can provide access to empirical evidence of strategies, which may help translators adopt or overcome difficulties in the translation process.

As discussed above, it is the parallel corpus that is suitable for this study since its prime goal is to investigate and identify translation strategies or so-called norms in Chinese translated literary works. For these reasons, an ST and its corresponding translation(s) are needed, in order to enable a research project to be carried out. Thus, an English-Chinese parallel corpus was constructed for this study (I shall come back to this later; see Sections 3.2 and 3.3 below); at this point, related literature concerning studies on parallel corpora is reviewed next.

Literature review for parallel corpora studies

Studies using bidirectional parallel corpora to carry out research have been tested in most major European languages. For instance, Bosseaux (2001) investigated the similarities and differences between the original and two French renditions of Virginia Woolf's literary work *The Waves*, to study the translator's voice and style in French translation. According to her findings, Bosseaux claims that the translation

feature 'simplification[9]' may not be supported in French since the ratio of lexical variety is higher in French translated text compared with the original; that is, the two French translated versions of *The Waves* in Bosseaux's study contain more various lexicons than the English ST. Laviosa (1996) posited that a relatively limited range of vocabulary in translation may, to a certain extent, lead to lexical simplification in any kind of text production. That is to say, French translators of *The Waves* used a wider range of vocabulary to explicate the original. The TT cannot be considered lexically simpler than its ST. Apart from that, Bosseaux also found that a translator's translation style and strategy preference can be unveiled from his/her French rendition of *The Waves*, according to her comparison of the translated works by two French translators, Yourcenar and Wajsbrot. Taking the lexical item '*cottage*' as example, Yourcenar's translation was '*cabane*' while Wajsbrot retained the English word '*cottage*' in her translated text. After a comparison of the two translations with their ST, the findings indicate that Yourcenar's translation revealed more characteristics of 'naturalisation' as Yourcenar intended to erase the strangeness of foreignness in the text, whereas Wajsbrot made the text foreign in the TT, which is considered as an 'exotisation' strategy according to Leuven-Zwart's (1990) terms. Bosseaux's study offers representative and instructive examples for studying translators' strategies and style comparing ST and two or more translations using a parallel corpus.

Shifting her study to narration in translation, Bosseaux (2004) enlarged her parallel corpus now composed of two English novels and their various French translations: Virginia Woolf's *To the Lighthouse* and its three French translations, and *The Waves* and its two French translations. Bosseaux aimed to demonstrate how corpus techniques and tools can be employed to study narratological aspects. She therefore designed a method to analyse the originals and their French translations and to investigate narrative features (i.e. a 'flexible repertoire' of features) in ST and TTs of Virginia Woolf's works. Her investigation was particularly concerned with the potential problems involved in the translation of linguistic features that constitute the notion of point of view (e.g. deixis), and sought to determine whether and how the translator's choices affect the transfer of narratological structure. For instance, from

[9] Simplification, one of four universal translation features, refers to the translated text having the "tendency to simplify language used in translation" (Baker 1996:184) or having the "avoidance of repetitions present in the ST" (Laviosa 1998b:288). It (simplification) is conceived as "the idea that translators subconsciously simplify the language or message or both" (Baker 1996:176).

the translated examples of exclamation (*oh, yes, of course*), she found that Pellan's French rendition of *To the Lighthouse* was closer to the original's enunciative structure with a closeness of frequency of occurrence to that of the word 'yes' in English (e.g. English 'yes' rendered to either *oui* or *si* in French), while the other two translations had remarkably fewer instances than the original because the translators made some changes and shifted the character's voice. Bosseaux's data-driven study provides a model using a parallel corpus and shows how corpus tools enabled her to study translation shifts when investigating specific aspects of narration in ST and TTs.

Unlike his earlier works in 1997 and 1998 using Leuven-Zwart's (1989, 1990) structural model as a theoretical framework to study translation 'shifts' (e.g. stylistics, semantics, pragmatics), Munday (2002), applied Halliday's systemic functional linguistics together with corpus linguistics and considered a wider sociocultural framework and socio-political context in translation. He proposed a model to overcome the shortcomings of Leuven-Zwart's approaches in analysing ST and TTs within the framework of descriptive translation studies. Munday used a newspaper article about the story of a boy, Elián González, who was brought by his mother from Cuba to Florida in 1999 and rescued from the sea by the US coastguard. This article was originally written and published in Spanish in the same year and was later rendered into three versions of English translations published in three different newspapers. The ST and TTs were all available on the Internet. In order to identify the linguistic shifts in translation processing and products, Munday adopted both quantitative and qualitative analyses in his study. Quantitive studies were carried out by employing various corpus-related statistical and analytical approaches, including average sentence length, type-token ratio and frequency list (see Section 3.1.2 below). The qualitative approach was used to analyse the meta-function of ST and TT derived from the three aspects in Halliday's theory of three meta-functions: ideational meta-function, interpersonal meta-function and textual meta-function. Although Munday's parallel corpora contain a very small amount of collected texts, about 3000 words for ST and TTs respectively (another two studies are small too, around 5000 words in the study in 1997 and 800 words in the study in 1998), his study demonstrates the potential advantage of combining both qualitative and quantitative methods in corpus translation studies by analysing socio-cultural and

political contexts, which enables the drawing of a conclusion about the norms at work in the translation process.

Under the similar theme of studying translation 'norms', another study conducted by Kenny (2001) was designed to investigate lexical creativity and normalisation in translation. Normalisation refers to the tendency in translation to "exaggerate features of the TL and to conform to its typical patterns" (Baker 1996:183); somewhat similar to Newmark's term 'naturalisation' (see Chapter One). For instance, conventional TL or collocational patterns are commonly employed or replaced in translated texts.

In order to explore whether the English translated texts can reveal the features of normalisation and lexis creation in text, Kenny, compiling a German-English parallel corpus of literary texts (GEPCOLT), aimed to test her hypothesis that translated texts can lead to the phenomenon of normalisation and lexical creativity in translation. This assumption was indeed proved in her case since she found that: (i) some creative *hapax legomena* (word forms that occur only once in the corpus) do appear in the text, which are selected from frequency-ranked word form lists, and (ii) translators use conventional words in the TL to render the more novel words created by writers. From the perspective of normalisation, the English translator, for instance, uses the traditional English word 'superstitions' to translate the compound word 'aber-gläubigkeit', which is deliberately separated by using a hyphen in order to emphasise the 'aber' part of the compound as used by the original writer (Kenny 2001:146).

Also, a set of creative words is identified as invented words in the corpus, which can be identified as writer-specific forms, according to Kenny (2001). In addition to novel word forms, Kenny found some unusual collocations of familiar and highly frequent words. A good example is the German word '*Auge*', the English equivalent of which is 'eye'. There are 1,159 instances for the occurrence of '*Auge*' in the German sub-corpus of GEPCOLT, with three forms: '*Augen*' appearing 1,017 times, '*Auge*' 129 times and '*Auges*' 13 times. According to Kenny, there are 16% of the creative collections involving the lemma '*auge*' in this corpus. Based on her study, Kenny claimed that "German writers may use '*auge*' in similarly creative ways" (2001:136). In their English translated texts, the equivalent word 'eye' is rendered in its singular and plural form by fixed expressions or typical collocations such as '*mit eigenen Augen*', rendered as 'with (one's) own eyes', '*eigesunkene(n) Augen*' as

'sunken eyes'. According to her findings, which confirmed her hypothesis, "translators typically draw on more conventional TL resources to replace unconventional, or text-specific, lexical features in SL texts" (2001:111), Kenny concluded that different collocational tendencies have highlighted creative collocations involving the item 'eye' in the German works (2001:136). As a means of studying lexical creativity and normalisation, Kenny's study provides an example of how to use parallel corpora tools to extract instances of creative lexicon and to carry out investigations into studying ST and TT(s) according to the collocation of novel words.

As reviewed above, researchers using parallel corpora set out to describe linguistic features within descriptive frameworks and design models to study translation and translators' behaviour, as well as other factors involved in translated texts, such as social, cultural and political aspects in context. However, some translation features identified above (e.g. lexical invention) might present difficulties in conforming or being employed in Chinese because of the differences between language systems and formations. It is therefore necessary to consider and examine related studies touching parallel corpora and Chinese translation.

As far as parallel corpora studies involving Chinese are concerned, only a few studies have been found which engage in either English-Chinese or Chinese-English parallel corpora. However, they are associated with either machine translation (Feng 1998; Gao 1997), translation teaching (Shih and Shen 2005), corpus linguistics (McEnery *et al.* 2000; Xiao and McEnery 2002) or language teaching (Liu and Zhang 2006; Wang 2000), and are not primarily focused on studying a translator's behaviour, particularly saying nothing about a group of translators. For instance, both Feng's and Gao's studies focus on the translation equivalents in alignment at the word, sentence or paragraph level, based on the bilingual parallel corpus, which is a sphere of machine translation. Wang's study, based on an English-Chinese parallel corpus, designed for English as a foreign language (EFL) teaching using a corpus approach, concentrates on English language teaching, and is less concerned about a translator's behaviour as revealed in translation.

In terms of studies in corpus linguistics, Xiao and McEnery (2002) were interested in the frequent grammatical features between English and Chinese, so they compiled a unidirectional parallel corpus to explore the difference between both languages as well as the Chinese translation patterns of English tense and aspect.

Xiao and McEnery's bilingual corpus is a small set of English-Chinese parallel data, with 100,171 words in English and 192,088 Chinese characters, which aims to show how aspectual meanings and temporal notions in English texts are rendered into Chinese. By comparing the tense aspect (simple, past and perfect tense) in both languages, they investigated Chinese characters which are regarded as tense markers, for instance, *le* 了 and *guo* 過, from a perfective viewpoint. According to their statistical analyses, it was found that 90% of past perfect forms were rendered into Chinese in conjunction with a marker of the past tense within the same sentence. For future tense markers, more than 75% of Chinese translation instances took either the 'adverb' (*jiang* 將/ 'will; be going to') or 'modals' (*hui* 會/ 'be going to, be sure to'). However, it should be noted that this study used a unidirectional parallel corpus, which aims to contrast the ST and TT in a sentence with a tag to indicate the part of speech for each Chinese phrase. This type of contrastive linguistic corpus mainly focuses on the linguistic aspect. The contributions of their study, as Xiao and McEnery stated, are "undoubtedly beneficial to the construction of a language model for machine translation and machine-aided translation" (2002:154). On this basis, the analysis of grammatical syntax in a sentence is the aim of their study, and they were less concerned about a translator's involvement or other social aspects or functions in translation.

Furthermore, as mentioned previously, corpus translation studies is a new discipline proposed by Baker (1993). Also, the linguistic system of Chinese is quite different from European languages, which causes increased difficulty in finding an availability parallel concordancer to work and manage the bidirectional parallel corpora involved in (2-byte) non-alphabetic languages such as Chinese. Although a number of monolingual and parallel concordancer software packages have been developed over the past decade, among parallel concordancers (for individual researchers), only the programme *ParaConc* is usable with the Chinese language for studying parallel or multilingual corpora. It was launched in 1999 (Barlow 1999) and updated in 2004. Consequently, this shortage of available programmes is one of main reasons for the lack of studies conducted involving Chinese translation (also see McEnery and Baker 2003:95-96).

As Kenny explained, "corpora are invaluable resources in contemporary linguistics, but without techniques to search, sort, count, and display the vast

quantities of data they contain, they would be of little practical use" (2001:33). As noted previously, an English-Chinese parallel corpus is the means chosen for this study, so the following section will introduce the corpus tools and the processing techniques used in this study.

3.1.2 Corpus tools and processing

In order to extract, analyse and evaluate electronic data from a compiled corpus, researchers need to choose a corpus tool to study a specific research question. The most common tool used in corpus translation studies for data extraction is a concordancer, a type of computer programme, which can be applied in monolingual or parallel concordancing. Monolingual concordancers, such as the programmes *WordSmith*[10], *MonoConc*[11], and *Concordencer*[12], are mainly used in the field of linguistics since they can only be used to process one language at a time. In the discipline of translation studies, a parallel concordancer is an essential tool because it is designed for researchers, linguists or translators who wish to work with translated texts and to analyse multilingual texts including ST and TT(s) (Barlow 1998, 2000). Parallel concordancers such as *Multiconcord*[13] and *ParaConc*[14]are typical tools for the study of parallel and multilingual corpora. Using facilities provided by these concordancing packages, many types of language studies can be carried out.

Different corpora are designed for specific and different purposes; however, a corpus is a worthless resource without an appropriate tool with which to analyse it (Hunston 2002). That is to say, corpus tools, essentially, are used to extract and manipulate data from corpora. There are several basic ways to assist data analysis, including word frequency lists, word frequency statistics, collocational clusters and keyword measures (see Sinclair 1991 for general functions of a corpus tool). In the following sub-sections, the overview mainly focuses on the basic functions used to manipulate the data in this study. The techniques involved are exemplified using the *WordSmith* and *ParaConc* tools; the latter is used to investigate bidirectional data in

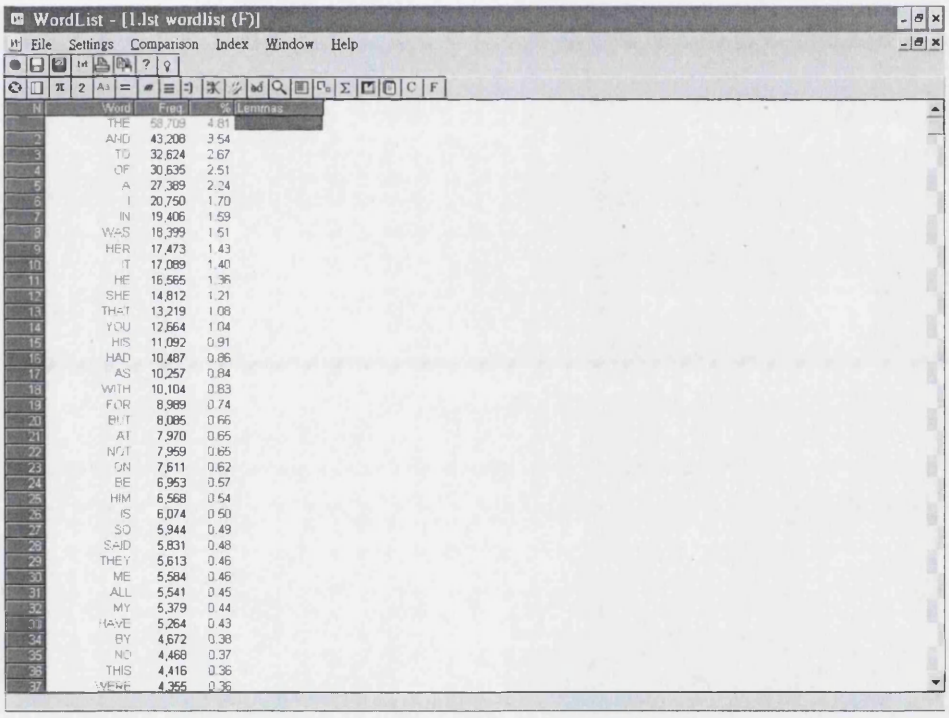
[10] WordSmith: programmed by Mike Scott and distributed by Oxford University press in 1993.
[11] MonoConc: developed by Michael Barlow in 1996 and distributed by Athelstan publications in Houston. http://www.athel.com/
[12] Concordancer: http://www.concordancesoftware.co.uk/
[13] Multiconcord:http://artsweb.bham.ac.uk/pking/multiconc/l_text.htm
[14] ParaConc: developed by Michael Barlow in 1999 and distributed by Athelstan publications in Houston. http://www.athel.com/

this project (see, for specific programmes, Barlow 1999 for *ParaConc* and Mike Scott 1996 for *WordSmith*).

Word list and word frequency

Both monolingual and parallel concordancers can generate word lists and word frequency information in a given text. The wordlist is useful in many ways. It can be used to study the type of vocabulary, to identify common word clusters, to compare the frequency of a word in different text files or across genres, and to compare the frequencies of cognate words or translation equivalents between languages (Barnbrook 1996). Figure 3-1 serves as an example of wordlist and frequency using the concordancing tool:

Figure 3-1: Wordlist and frequency of occurrence of lexicon in this study



N	Word	Freq	%	Lemmas
1	THE	58,709	4.81	
2	AND	43,208	3.54	
3	TO	32,624	2.67	
4	OF	30,635	2.51	
5	A	27,389	2.24	
6	I	20,750	1.70	
7	IN	19,406	1.59	
8	WAS	18,399	1.51	
9	HER	17,473	1.43	
10	IT	17,089	1.40	
11	HE	16,565	1.36	
12	SHE	14,812	1.21	
13	THAT	13,219	1.08	
14	YOU	12,664	1.04	
15	HIS	11,092	0.91	
16	HAD	10,487	0.86	
17	AS	10,257	0.84	
18	WITH	10,104	0.83	
19	FOR	8,989	0.74	
20	BUT	8,085	0.66	
21	AT	7,970	0.65	
22	NOT	7,959	0.65	
23	ON	7,611	0.62	
24	BE	6,953	0.57	
25	HIM	6,568	0.54	
26	IS	6,074	0.50	
27	SO	5,944	0.49	
28	SAID	5,831	0.48	
29	THEY	5,613	0.46	
30	ME	5,584	0.46	
31	ALL	5,541	0.45	
32	MY	5,379	0.44	
33	HAVE	5,264	0.43	
34	BY	4,672	0.38	
35	NO	4,468	0.37	
36	THIS	4,416	0.36	
37	WERE	4,355	0.36	

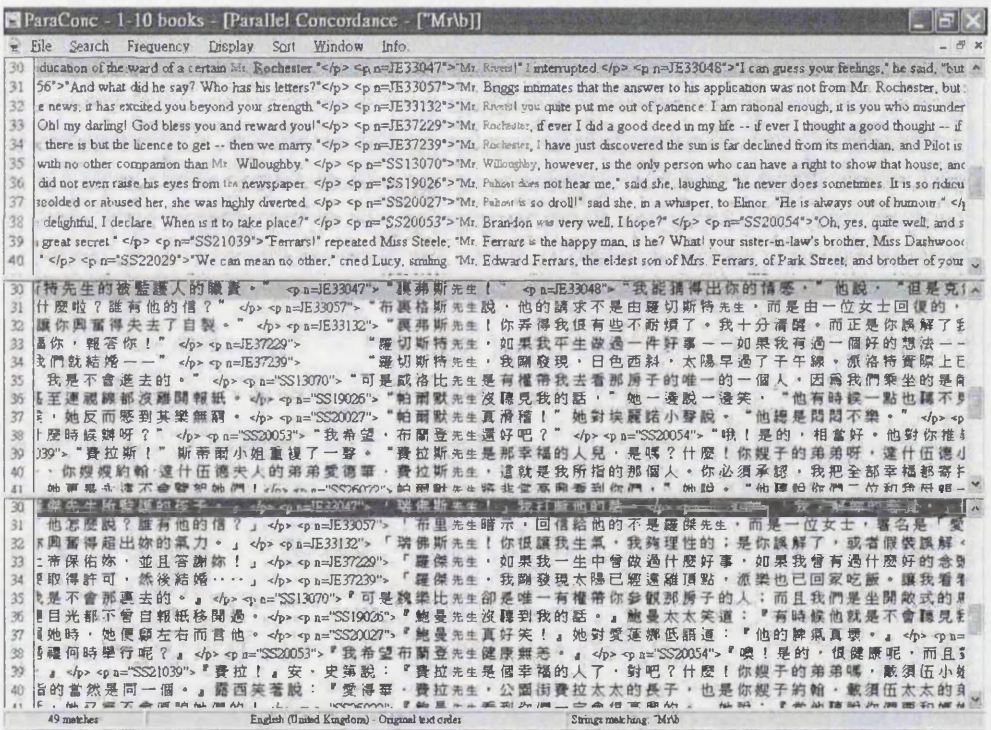
The wordlist programme can list all the types of words in a corpus or text, arranged alphabetically or in order of frequency. As shown in Figure 3-1, the highest thirty-seven lexical types of English text (out of a total 30,192) are ranked according to their frequency. The 'N' in the left-hand column refers to the different type of words in this study. The second column 'Word' refers to the various lexicons collected and the third, 'Freq', refers to the frequency of occurrence of each word and its

percentage (%) in the entire corpus. For example, the first word, *the*, has the highest frequency and percentage (58,709 hits and 4.81% respectively). Without the wordlist or frequency lists generated by corpus software, it would be difficult to identify a specific lexis in a million-word corpus, which is interesting for researchers to study.

Key-word-in-context concordance (KWIC)

Key-word-in-context refers to a list of all occurrences of a selected item in a text or corpus. The function of KWIC has been proven to be the most popular way of presenting concordance results. All corpus programmes offer this method. The general title *Mr* can serve as an example to demonstrate the results of a search for a specific item obtained by the parallel corpus tool *ParaConc*.

Figure 3-2: The result of search '*Mr*' and its two Chinese translations

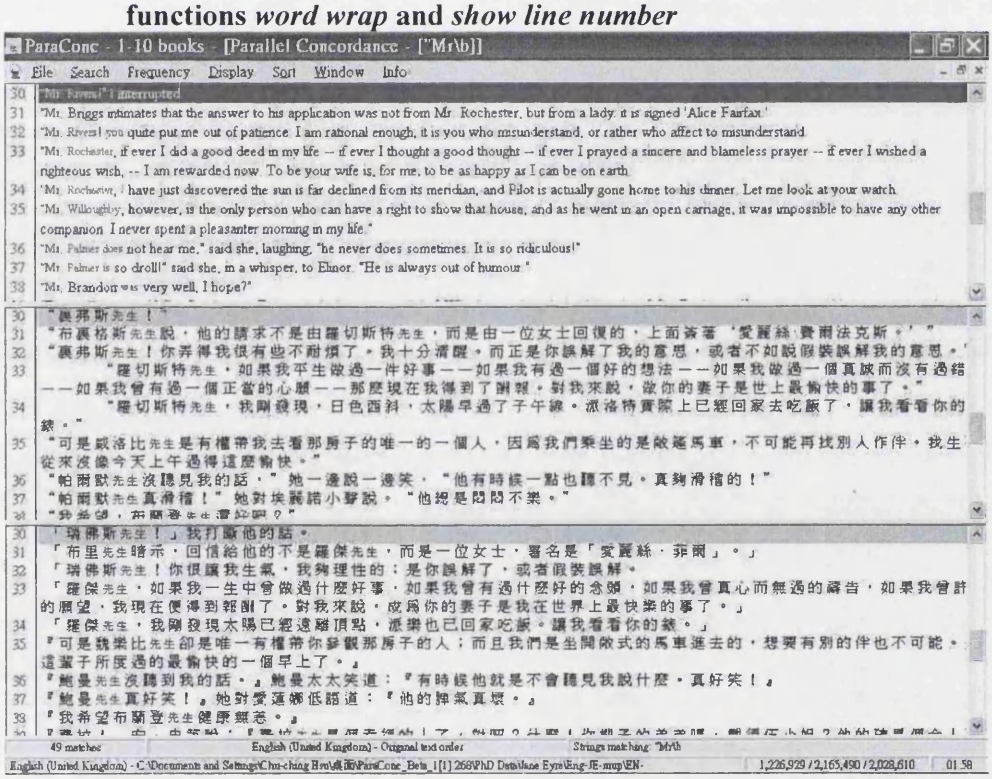


This parallel programme can process several different corpora simultaneously. Currently, three corpora are manipulated: one ST and its two different translations (TT1 and TT2 respectively; see Section 3.2 below) and the hits are displayed in KWIC format. For example, in the search for the title '*Mr*' starting in direct speech, there are forty-nine instances found in the collected data, shown in the bottom left

corner as '49 matches', as well as the display function *'show line number'* on the left side of the window. The resulting appearance of this three-part parallel corpus is ST-TT1-TT2 as shown in Figure 3-2. The top window is the ST, the middle window is the translation TT1, and the lowest window is the translation TT2. The same search could be carried out within a combined corpus of ten books or within an individual novel and its translations.

Alternatively, the result can be shown as a whole sentence or paragraph, as shown in Figure 3-3 using the two commands *'word wrap'* and *'show line number'*, which are widely used in order to look at the result. The function '*show line number*' is operated simply by adding line numbers to the concordance window and to the corresponding line in the translation windows.

Figure 3-3: The result of search '*Mr*' and its two Chinese translations with the functions *word wrap* and *show line number*



Presenting the KWIC results using the '*word wrap*' function can overcome one potential drawback of corpus translation studies: the single sentence textual view is limited within a sentence only, as claimed by Mason (2002, cited in Olohan 2004:22), because the whole paragraph can be viewed in the window while examining the texts.

Sorting of concordances and collocation

Sorting is one of the most useful functions offered by concordancing packages. It provides a tool for discovering patterns in concordances in a visual way, drawing attention to collocations and other co-occurrences in texts (Sinclair 1991). Collocation has become central to the study of lexis and it refers to "the occurrence of two or more words within a short space of each other in a text" as defined by Sinclair (1991:170). A concordancer programme can re-sort a line in a selected corpus according to options such as 2nd Left, 1st Left, 1st Right, 2nd Right, search terms, or the original order; in other words, 1st left, for example, refers to the word before the search term and 1st right refers to the word following the search term (the rest may be deduced by analogy). The collocated frequency span can vary depending on different concordancing packages; *ParaConc*, for example, can range from 1L-1R to 4L-4R. As far as translation studies is concerned, naturally, when the concordance lines are re-sorted either in the source or the translated text, the sentences/paragraphs in their corresponding version(s) are also rearranged.

Busse's (2003) study on 'the co-occurrence of nominal and pronominal address forms in the Shakespeare Corpus' can demonstrate how useful and helpful the collocational function is in studying forms of address. Having the hypothesis that "the address pronouns used together with vocatives mirror the social or relational position expressed by the title to a certain extent", Busse, with the help of the corpus tool, investigated the address relationship between two interlocutors by pursuing 'who says *thou* or *you* to whom' in Shakespeare's plays, including comedies, histories and tragedies. The investigation was conducted using collocation in the corpus tool, which showed the co-occurrence of a pronominal term, either *thou* or *you*, with a nominal term of address in the collected literary corpus. From the findings, Busse concluded that the pronoun *you* is used together with polite terms, which include titles of honour and courtesy (*Lady* and *Master*), occupational titles (*lieutenant*), and some kinship terms (*sister*), whilst the other pronoun *thou* often co-occurs with generic terms (*gentleman*), abusive terms (*villain*), and endearment terms (*love*); the use of *thou* with these nominal terms implies negative politeness to the addressee. Busse's study serves as direct evidence of how linguistic behaviour can unveil certain social phenomena that can be explicated by the co-occurrence of pronoun and nouns of address forms in many of collected machine-readable texts.

One of the most powerful capabilities of concordancers is that they can deal with large amounts of data and make complicated calculations at great speed. Using the computer, investigators can carry out language research that would otherwise be very difficult. The concordancing packages have taken advantage of the computer to provide quantitative information on texts. On the other hand, the shortfalls of using computer-assisted approaches have been raised by critics. Both the strengths and disadvantages are discussed in the following section.

3.1.3 The strengths and limitations of the computer-assisted approach

Using corpus as methodology in the field of descriptive translation studies has seen tremendous growth over the past few years, and it has changed both the content and the methods of translation studies in order to fit the information technology age. The strengths and limitations of this type of research are outlined next.

Strengths

As far as the advantages are concerned, electronic data, unlike traditional hard copy, are enormously useful and valuable, and this is the main merit of corpus translation studies. McEnery *et al.* (2006:6) compared the electronic and paper-based corpora and stated that the most obvious advantage of electronic corpora for studying language(s) is "the speed of processing it affords" since data can be quickly and easily stored, searched, distributed, selected, sorted, manipulated and retrieved so that studies involving electronic corpora can be repeated or supplemented in compliance with related studies. When a study involves the ST and its translation(s), with the aid of a bilingual and bidirectional corpus tools like *ParaConc*, the processing techniques allow the same data to be viewed from different angles, so multiple analyses can invite or help researchers to rethink their position continually and to analyse the data in a variety of ways.

Second, as Barnbrook (1996:11) noted, computerised corpora can be processed and manipulated rapidly at minimal cost and computers can process machine-readable data accurately and consistently. On this basis, Tymoczko (1998) added that the availability of electronic corpora creates the possibilities of access to and search of both small and large quantities of data, by taking into consideration both internal and external cultural translation features from both the process and the product of

translation. This rapid and effective analysis process would be far less possible, or even impossible, for (individual) translators or researchers because of the sheer impracticality of the task (Kenny 2001).

Third, electronic corpora provide many advantages for studying a wider variety of languages. Corpus-based studies can be a useful method for studying and formulating different linguistic phenomena that were involved in and obtained during the processes of translation when the original information, ideas and concepts are transferred from one language to another (Peters *et al.* 2000:73). Adding to that, Tymoczko (1998) claimed that the main benefit of using corpora in translation studies is that it is possible to analyse specific languages and cultures, unveiling their differences and similarities in patterns, and conducting analyses among different languages.

Fourth, corpora can offer different flexibility for users to develop strategies that "take full advantage of their potential in relation to the priorities and constraints of the pedagogic, learning, research, or professional framework in what those users are operating" (Bernardini 2003:10). This is because corpora can be the resource for solutions to a problem, to interpret results and to draw conclusions.

Lastly, Tymoczko gave a generally positive view of corpus translation studies; she noted that this method can allow scholars to investigate all kinds of issues from a range of perspectives, such as attitudes to the notion of equivalence, and the study of literary texts (1998:5-7). Similarly, Malmkjær expressed approval that the corpus-based translation methodology "has proven to be one of the most important gate-openers to progress in this discipline since Toury's re-thinking of the concept of equivalence" (2003:119).

Limitations

Despite their advantages, however, bidirectional parallel corpora may present considerable difficulties in compiling ready-to-use 'machine-readable data'. As Olohan explains, "material is seldom translated between two languages in quantities" (2004:25). This availability of text is the main problem facing those carrying out parallel or comparable corpus studies. Thus, the time-consuming and painstaking process of producing electronic data is one of the main problems. For instance, there was no electronic text available of traditional Chinese translated texts when this study started. Data had to be collected and produced from scratch. A similar problem

in different language pairs has also been encountered and addressed by other researchers. For example, Bosseaux (2004) had to convert the English source texts and their different French translated versions into machine-readable texts in order to carry out a comparative study on parallel corpora. Similarly, other language pairs that pose difficulty regarding the available translated corpora include, for instance, Maia's (2003:43-53) English-Portuguese languages, Zanettin's (2000) English-Italian languages, and Varantola's (2003) English-Finnish languages. In this respect, Williams and Chesterman's (2002:67) words can summarise the main disadvantage of corpus-based studies in translation; that is, corpus-based research on translation is really time-consuming if there is no available electronic text. Consequently, selecting and using some of the corpora which are already available in electronic form is highly recommended.

Also, Tymoczko (1998:5) warned against potential disadvantages of corpora, such as a failure in distinction between what is 'normal' or 'norms' in a specific TL text or culture, which may constrain translators' choices or translation solutions, when corpora are used in translation practice and pedagogy. Tymoczko emphasised and recommended that researchers should pay attention to the mistakes already made or observed in other "scientific" aspects of corpus-based studies, particularly in findings which are regarded to "prove the obvious" on quantification (1998:6-7). Thus, the "flexibility of users" should have the sense of a "consequence of awareness" about elucidating appropriate questions (Bernardini 2003:10).

Furthermore, Hermans (1999:93-4) does not have a positive view about the potential of corpus-based translation studies (in lexical variety) from the aspect of contextualisation of translation. He stresses that text-crunching only apparently shows something about the texts linguistically, but nothing about their cultural status. That is, according to Hermans's thinking, the extent to which translation is limited in a given culture. On this basis, the same commentators (Hermans and Tymoczko), as well as those who used the philosophical apparatus of postmodernism (e.g. Gentzler and Venuti), protest against these linguistically-oriented methods by criticising and questioning linguists' pretensions to "objective" neutrality (Tymoczko 1998:5).

Likewise, Mason (2001:71, quoted in Olohan 2004:22) advised researchers to be aware of generalising language patterns based on the analyses of concordancers, because it is possible for investigators to unintentionally ignore "the rhetorical purposes" that are deliberately employed by the writer or translators. He suggested

that it is important for researchers to consider seriously and rigorously the contexture and co-texture in selected data as well as other crucial factors (e.g. discourse and textual purpose) because they have significantly influenced choices made by the original writer or translators.

However, these potential limitations do not suggest that quantitative studies or analyses are useless or fruitless, since the same critics (Mason and Tymoczko) also acknowledge the potential benefits and values of corpus translation studies. Nevertheless, it is necessary to consider and to treat these problems carefully. In my opinion, an integrated study with both quantitative and qualitative analyses would enable researchers to overcome the limitations of carrying out a corpus-based study in descriptive translation studies. Quantitatively, the contextual linguistic elements are carefully and repeatedly investigated and evaluated from different aspects and angles so that some valuable and useful translation patterns can be identified. Qualitatively, it is necessary and essential to take a step further to look at related writing documents which include what Hermans (1999:85) calls "paratexts and metatexts". The former, paratexts, can include footnotes, prefaces, book covers and so on, while metatexts can cover various types of texts such as statements and commentaries from translators and/or editors, critics and even readers. Furthermore, bibliographies of translated works and biographies of translators also deserve serious consideration (Pym 1998; Williams and Chesterman 2002:91). By carefully combining analyses of both quantity and quality, it is believed that the findings can be interpreted using computerised analyses and support; the result can also elucidate the constraints from different social-cultural, historical, temporal or even political aspects. In this way, the limitations of corpus studies can diminish and be overcome. As Olohan pointed out, the aim of corpus-aided studies should not be "vague generalizations based on the quantitative data" (2004:22). This suggests that it is good practice to apply qualitative analysis together with quantitative analysis in order to explain translation phenomena that appear in quantitative data. As Olohan said:

> quantitative and qualitative analyses are combined for the description of language as it is actually used, and this is in opposition to the theoretical possibilities offered by the language system (2004:16).

By doing that, the description of language can be explored using both quantitative and qualitative evaluations, to study the translation features related to discourse,

genres and other aspects. For instance, Munday's study (2002), reviewed in Section 3.1.1, offers an example of corpus translation studies using both qualitative and quantitative analyses. This study therefore adopts qualitative and quantitative analyses of all the related texts, including some written documents such as footnotes, prefaces, reviews and other information such as translator's or editor's personal communication. Most importantly, related constraints are taken into consideration, which includes translator's and editor's personal communication with respect to their translation strategies, and relative constraints from publishers, society and so on, since those factors certainly govern or affect the translator's (initial) choice in terms of strategy.

In order to carry out an investigation on specific research questions, it is necessary to choose appropriate data. The criteria for data selection, therefore, play a crucial role in the conduct of a study. The criteria for data selection in this research are discussed in the following section.

3.2 Data selection criteria

The genre under consideration in this study is Anglo-American novels, which were selected in the first instance because they are more culturally complex than other types of texts (in terms of the values, institutions and social relations they portray). Atkins *et al.* (1992) stated that the genre of the novel fits a corpus-based schema very neatly for its prototypical 'texts'. The English-Chinese parallel corpus developed for this research aims at investigating translation strategies employed in rendering culture-specific items such as terms of address in literary works; thus, it would be better to have different translated texts rendered from the same original English novel. Concerning Malmkjær's (1998) suggestions of selected data, she emphasised that compiled parallel corpora ought to consist of one authentic ST and its multiple translations so that in-depth investigation of the entire text can be performed. Based on the above criteria, the novel is the one of the few genres suitable for this project.

The type of texts focused on fall into the category 'classic Anglo-American novels'. The term 'classic Anglo-American novels' here means that Chinese translations were either identified or categorised as contemporary classic literature by publishers, or were published under a relevant series title, such as 'masterpieces of Western literature' or 'classic literature' (as evidenced in cover pages or blurbs).

Given the cultural complexity of these works, the study aims at examining how Chinese translators convey cultural elements into Chinese and at uncovering certain patterns of cultural translation strategies which the translators apply while dealing with terms of address in Anglo-American novels originally published during the period between the nineteenth and early twentieth centuries. It is therefore essential to set certain criteria for which translators to select from and for the works selected for analysis here. These criteria concern the period during which the data were collected, the translators' backgrounds and qualities of the texts themselves.

3.2.1 Time span and translators' backgrounds

In 1949, Chinese society was divided into two different geographic areas, Taiwan and China, according to political differences and economic policies. The former became a democratic society with a free market while the latter turned into a communist state. Five decades later, this separation has made the differences especially pronounced, not only in politics and economics, but also in language, particularly in the written form of Chinese characters. The use of simplified Chinese was introduced in China, while traditional complex forms were retained in Taiwan. Most significantly, translation theories and criteria developed after the 1950s differed between the two regions; for instance, the concepts 'spiritual and formal similarity' and 'sublimation' were mainly applied in the region of Mainland China only (see Chapter One).

Over the past century, people in Taiwan and in China have grown up under different social conditions and educational systems because of social-geographical differences. It is vauable to compare and examine translations by local translators in these two regions published during these decades, to see how they treat social-cultural elements, such as terms of address (see Chapter Two), from English into Chinese and to see whether translation criteria have influenced individual and/or groups of translators in their strategic use. Thus, the translator of each novel was selected only if s/he had been educated in the geographical area where they had grown up and received higher education qualifications (a university degree). Only translators who met these criteria were selected, so their education and professional training coincided with their acquisition of socio-cultural values from their respective areas. Based on these criteria, the starting point for the collection of literary

translations was the period from 1974 onwards. (That is, when translators received their degrees and started their careers as professionals and when translation activity revived in China after the Cultural Revolution; as indicated in the Introduction)

3.2.2 ST-TT correspondence and TT1-TT2 correspondence

The aim of this study is to compare the original work with its translations (ST-TTs) as well as two different translations (TT1 *vs.* TT2) in a parallel corpus, to identify strategies and features in Chinese translated literary works. Thus, the compilation of data resulted in a parallel corpus with the same ST for both target versions rendered by translators from both areas respectively. In short, the literary works which were excluded from this study comprise translations:

i) whose translator(s) did not meet the educational qualification criteria presented above (before and including a bachelor's degree); a great number of translators, for instance, lived abroad or received their education in a country other than China or Taiwan;

ii) which are neither full translations (i.e. abridged versions, adaptations) nor published during the specified period (1974 to the present);

iii) which were translated versions of an Anglo-American novel appearing only in one of the two areas under consideration.

Under the educational background criteria mentioned above, over forty translators from China and under twenty translators from Taiwan were identified as suitable for selection. When the second and third criteria were jointly applied, only ten books rendered by ten different Taiwanese translators met the criteria. The group of translated texts from China was also reduced to twenty translations. More than twenty out of the initial selection of forty translators from China were excluded. There were two instances in which the number of versions from China was reduced by twenty translations, namely where the translations were: i) the result of co-translation (more than two translators working together for a single text), or ii) different versions of the same novels by different translators yet not matching their Taiwanese counterparts. For all cases where a single novel had more versions of translations from China, I chose only those texts whose translators were of a similar

age and professional background to the translator of the single translation from Taiwan. For example, there were three translations of *A Tale of Two Cities*, produced by three different translators in China, but there was only one translation of the same novel in Taiwan. The Taiwanese text served as a yardstick for the selection of the most appropriate Chinese candidate as a matching counterpart. The same procedure was followed for all cases where more than one translation of the same original existed. As a result of these criteria, multiple versions in China were eliminated, and ten texts from China (TT1) and ten from Taiwan (TT2) were finally selected for the study. The ten original Anglo-American novels are listed below in alphabetical order.

- *The Adventures of Huckleberry Finn* (hereafter *AOHF*)
- *A Tale of Two Cities* (A*TOTC*)
- *Jane Eyre* (*JE*)
- *Little Women* (*LW*)
- *Sense and Sensibility* (*SAS*)
- *The Age of Innocence* (*TAOI*)
- *Tess of the D'Urbervilles* (*TOTD*)
- *The Scarlet Letter* (*TSL*)
- *To the Lighthouse* (*TTL*)
- *Women in Love* (*WIL*)

For the translated texts, the principal data sources consulted in the current research were as follows:

Table 3-1: The English-Chinese parallel corpus of literary texts (ECPCOLT)

Novels (publication year)	**The Original Writer**	**Translator(s) of TT1**	**Translator(s) of TT2**
AOHF (1884)	Mark Twain	Xu Ruzhi	Liao Yongchao (Liao Yung-chao)
ATOTC (1859)	Charles Dickens	Sun Fali	Qi Xiafei
JE (1847)	Charlotte Bronte	Huang Yuanshen	Si Zhiyun
LW (1868)	Louisa M. Alcott	Chen Yuli & Liu Chunying	Zhang Yan (Cheng Yen)
SAS (1811)	Jane Austen	Sun Zhili	Xie Yaoling (Hsieh Yauling)
TAOI (1920)	Edith Wharton	Zhao Xingguo & Zhao Ling	Yu Eryang
TOTD (1891)	Thomas Hardy	Nie Zhenzhao & Wang Zhongxiang	Song Biyun
TSL (1850)	Nathaniel Hawthorne	Hu Yunhuan	Liang Jinye
TTL (1927)	Virginia Woolf	Wang Jiaxiang	Song Deming
WIL (1920)	DH Lawrence	Hei Ma	Chen Cangduo (Chen Tsangto)

Details of the ten novels, including titles, writers and translators of TT1 and TT2, are shown in Table 3-1. Other details concerning these publications can be referred to in the listing of primary sources included in the Bibliography. The translators' individual profiles and biographical notes are presented in detail in Appendix A.

Once the data were selected, it was necessary to make the text machine readable. The next section provides the details of how the three corpora were constructed.

3.3 Corpus construction

To carry out parallel concordancing in English and Chinese, first of all, the construction of an English-Chinese parallel corpus is needed. Unfortunately, there are few ready-to-use English-Chinese parallel texts available. Consequently, I had to construct a parallel corpus (ST-TT1-TT2) to meet the needs of this project. The construction of this corpus was achieved as follows:

3.3.1 English source texts

With the successful development of computer techniques and programmes, more and more publishers or companies sell e-books over the Internet. Luckily, a machine CD-ROM titled *English Classics 3000* (2000) [15] can be purchased in e-text form (e-book) produced by the Peking University Press. There are two CDs in this package, containing 3,000 pieces of English literary works including poetry, novels, dramas, literary prose and short stories. All the English novels investigated in this study can be found in this package except Virginia Woolf's *To the Lighthouse*, which was collected from the copyright-free e-texts from an English corpus over the Internet and some sentences were revised, added or deleted based on the Penguin Popular Classic published version. In addition, if there were any mistyping or other problems in these electrical texts, all revisions, additions or deletions were based on the Penguin edition or on the editions of other publishing houses where the printed copy or books were published.

[15]See http://www.eshu.cn/en3k/index.htm for description (accessed in July/2007).

3.3.2 Chinese translated texts

Like the English STs, the translated texts were primarily collected over the Internet or purchased in electrical text form from publishers or on CD-ROM. However, since the translated texts had to meet the selection criteria, only several electronically-available novels (simplified Chinese translated text only) could be found (i.e. *Women in Love*, *Jane Eyre*) on the Internet. There are many typing mistakes as well as missing portions of text, so all the free e-texts were revised, proof-read and re-edited based on the published books obtained from the original publishers or the translators themselves.

Except for these free available texts on the Internet, the remaining translated novels in this study have no machine-readable forms; they had to be input in electric form. A fast way to input texts in electrical form is by scanning, which is much faster and more accurate than keying-in text manually.

Scanning

After some searching, a scanner and a Chinese OCR (optical character recognition) software package called *MaxReader* was found and employed to produce Chinese translated texts in both simiplified and traditional characters. Although the OCR accuracy is high and scanning is much quicker than typing, considerable time is needed for editing and tidying-up the scanned texts.

Atkins *et al.* (1992) stated that data capture is very time-consuming and that costs incurred are unavoidable and determined to a large extent by the amount of text to be captured. In this research, it was less difficult to find English language texts, but to have parallel texts in two languages in three types of texts (ST-TT1-TT2) took some searching and more time.

3.3.3 Alignment or marking up texts

In order to aid investigation of the parallel corpus using software tools, it is necessary to align ST and TTs, which is called 'marking up'. The purpose of this is to allow the parallel concordancing programme to recognise sentence and paragraph boundaries for aligning the parallel text so that a translated text can match its ST (and another translated version). Once a parallel corpus is aligned, a parallel concordancer can be

used to excerpt and produce instances of occurrence of a word or structure in the ST and its correspondence in translation, or *vice versa*.

Since this study involves both simplified and traditional Chinese characters, it requires specific software which can carry out the marking-up processing in both Chinese characters and English words. Software named *MLCT* (Multi-Lingual Corpus Toolkit) was kindly provided by Dr Scott Songlin Piao[16] of Manchester University. This software can automatically place the minimal mark <s> at the start of a sentence and </s> at the end of a sentence, to identify sentence boundaries, and and are placed as paragraph markers at the beginning and the end of the text respectively. Manual editing can then be performed. However, mismatches frequently appear because there is a large discrepancy in length between sentences, and the identification of punctuation function has different agreement between English and Chinese. One conventional view of parallel corpus use is that the ST and its translations are the 'same' text and they contain no discrepancies. However, in real text, as Simard *et al.* (2000:42) noted, "discrepancies between a ST and its translation, such as differences in layout, omissions, inversions, etc., are quite common". It should be pointed out that there are many sentence mismatches because of the different word order in Chinese, compared with the English ST. Also, it would be better to present paragraph boundaries in a parallel concordancing programme in order to compare how cultural elements are rendered from ST into TTs. The traditional approach in alignment and appearance in corpus tools is generally to consider 'a sentence' as a single unit. Mason (2002, cited in Olohan 2004:22), however, warned that it is not enough to consider isolated sentences only when researchers are using the corpus linguistics method. This study therefore uses paragraph boundaries while examining the parallel texts.

3.3.4 Available text in the present corpus

Three corpora were compiled, each comprising ten novels. The English ST contains 1,226,923 words. The translated texts from China (TT1) include 2,166,730 (simplified) Chinese characters; the other translated corpus consists of 2,028,497 (traditional) Chinese characters, which are the translations from Taiwan (TT2). Both

[16] Dr. Scott Songlin Piao's personal website: http://personalpages.manchester.ac.uk/staff/scott.piao/#softwarec_release (assessed in July/2007)

translated corpora were rendered from the same original English novels by different translators from each region. That is, no single translator rendered more than one book in this project. To the best of my knowledge, no large-scale systematic study like this has been conducted on Chinese translated literary works within a parallel corpus-based descriptive framework.

3.4 Instances extraction from ECPCOLT

General issues relating to corpus design, data sampling selection and corpus construction were decided first. The next stage was that access to the collection of SL texts and the translated TTs had to be possible in order to allow the examination of specific items or language units that interested the researcher. The ECPCOLT bidirectional parallel corpora used here were designed for use in the investigation of translation strategies employed by Chinese translators in Anglo-American novels. The specific question that the corpus is intended to shed light upon is whether certain typical translation patterns and features regarding strategies in translating terms of address can be identified. If they can, then the next issues are whether these strategies are used as suggested and proposed by many scholars (Chesterman, Newmark) reported on in Chapter One, and whether the strategies identified in this study confirm or support previous studies regarding translations from English terms of address into Chinese and other languages, as reviewed in Section 2.3.2. In order to pursue these questions, it is necessary to concentrate on the three corpora and to extract the research items from ECPCOLT with available software programmes: the specific item in this case is terms of address, including both pronouns and nominals of address (see Chapter Two).

Aimed at investigating how English terms of address have been rendered into Chinese TL, this research consequently concentrates on the instances of address terms in the English ST (rather than the Chinese address terms in TT(s) employed in translation). That is to say, the examined items, terms of address, must first be identified from the English ST and then what Chinese terms or expressions are used to render these specific items, and what strategies are employed by translators, must be considered. All the instances are analysed, generalised and discussed in the comparison of the ST with its two translated versions respectively but simultaneously under the same window, as shown in Figures 3-2 or 3-3.

At this point, it is necessary to explain how the corpus tools are used and manipulated to extract terms of address and then how the investigation of translation strategies is carried out. Two types of tool are used in this study. First, *WordSmith* is used to single out the various lexicons and the frequency of occurrence of each word in the entire ST of ECPCOLT.

According to the statistical analysis, of the 1,226,923 words in the ST, there are 30,912 different English words in this source-text corpus as indicated above. All types of English pronominal and nominal terms of address can be unveiled and singled out in the 'wordlist' and the 'frequency of occurrence' in the combined corpus of ten books. The pronominal and nominal terms of address can then be grouped into formal categories as tabulated below in accordance with their frequency of occurrence.

Table 3-2: Categorisation of address forms with the ten highest frequency of occurrence

Freq.	Pronominal of address	Nominal terms of address					
		KT	CT	GT	OT	ET	AT
1	You	mother	Mr	people	doctor	dear	fool
2	Your	father	Mrs	woman	Colonel	love	dog
3	Thou	wife	Miss	man	minister	heart	devil
4	Yourself	sister	sir	men	servants	dearest	slave
5	yours	husband	Lady	girl	clergyman	darling	witch
6	thee	brother	madame	women	physician	honey	rascal
7	thy	daughter	Duke	friend	Dr.	joy	pig
8	ye	sisters	Monsieur	girls	nurse	angel	rogue
9	thine	son	Monseigneur	gentleman	attorney	dearer	bitch
10	yourselves	aunt	Mistress	boy	parson	sweet	bastard

The ten highest frequencies of occurrence of address term in each subcategory are tabulated above (see Chapter Two for the classification of subtypes of nominals of address). The translation of pronouns of address and the strategies employed in rendering English pronouns of address are discussed in Chapter Five.

However, as far as nominal forms of address are concerned, what is worth noting is that some forms such as 'sisters', 'Duke', and 'men' shown in Table 3-2 may be mainly used as reference terms in the original, although they have a very high frequency of occurrence compared with other terms. Apart from that, most of terms listed above are not only used as address terms but also as reference terms or have other functions in the novels. Hence, all the terms grouped in each subtype of nominals and pronouns of address are examined with another corpus tool, *ParaConc*,

which extracts the instances given in 'direct' speech, which is the central subject of this study. In this way, many instances can be rejected for examination if they were given as a reference term or for other functions. The extracted instances of 'direct' speech are examined manually and individually to ensure that each selected address term was used as a 'direct' address. Once a form is identified as a direct address term, its corresponding translation(s) is/are also looked at, identified and grouped according to the translation strategy employed. Accordingly, the three highest frequencies of occurrence of nominal terms of address as 'direct' address terms in each subgroup are tabulated as follows.

Table 3-3: A list of three most frequent forms and their frequencies of occasions as address terms in nominal of address

Freq.	**Nominal terms of address**					
	KT	**(Occasions)**	**CT**	**(Occasions)**	**GT**	**(Occasions)**
1	mother	119	Sir/sir	8/584[17]	boy	35
2	father	50	Miss	223	girl	21
3	aunt	18	Mr/Mister	216	woman	13
Freq.	**OT**	**(Occasions)**	**ET**	**(Occasions)**	**AT**	**(Occasions)**
1	doctor/Dr	45	dear	169	fool	16
2	colonel	11	(my) love	34	witch	4
3	nurse	4	dearest	33	rascal	2

The individual items tabulated above and their Chinese translation terms and strategic classification are examined and discussed in Chapter Four. These nominal address terms are discussed in sections 4.2 to 4.7 with examples provided. Section 4.1 deals with the translation of personal names. It should be pointed out that some address forms which are supernatural terms such as God, Father of Heaven and Spirit cannot be categorised within these seven categories, so they are grouped in the proposed subtype 'other address terms' (cf. Section 2.1.3). However, the numbers of instances for these terms identified as 'address terms' only have one or two instance(s) in the English corpus, and literal translation is the only strategy employed; Section 5.2.7 gives illustrations of this. Because of the small number of instances and because literal translation is the only strategy employed in this subcategory, it seems

[17] There are 8 instances of '*Sir*' used as a noble rank, which is always capitalised and put to use before a forename of knight or baronet, and 584 instances of '*sir*' used as a polite title to address a male listener. I divided the identified instances into *Sir* and *sir* respectively here because their Chinese translations are significantly different (see Section 4.3.1 for a detailed description).

less meaningful to carry out further examination and discussion of these terms. Translation strategies for the type 'other address terms' are therefore given no further investigation in this thesis.

As discussed in Chapter Two, a personal name (of address) is one subcategory of nominals of address. The procedure for extracting personal names of address from the corpus is slightly different. Since personal names are numerous and varied in each novel, it would be better to look at the ST compared with the TTs of an individual book rather than of the entire corpus. Thus, I first used the parallel corpus tool *ParaConc* by entering the individual title and address term, such as *Mr, Mrs* or *Miss*. In this way, I could easily find all the surnames, forenames or/and full names followed immediately by the general title (*Mr/Mrs/Miss*) in ST and their translations in both TT1 and TT2. Thereafter, I could carry out further searches by inputting the surname, forenames and other names, since some personal names may be addressed without a title attached. Alternatively, personal names can be identified with the help of *ParaConc* by searching the capital letter (such as searching for words starting with A by using 'A*' or with B by 'B*' etc.). Altogether, there are 219 different personal names identified in the whole English corpus, irrespective of surname, forename or intimate name etc. used as direct address terms, and all of them and their translations can be found in Appendix B1 for each novel individually.

With a better idea of how these terms of address can be identified and extracted from ECPCOLT, I moved a step closer towards investigating the translation strategies employed by Chinese translators in rendering literary works. The strategies employed in rendering nominal terms of address and pronouns of address are investigated and discussed in Chapter Four and Chapter Five respectively. More specifically, the difference and similarity between two groups of translations (TT1 and TT2) in terms of translation strategies and translation features will be compared and discussed in Chapter Six, in order to answer my second research questions proposed in the Introduction.

3.5 Concluding remarks

Since 1993, corpus-based translation studies has represented a new branch of research with a growing number of scholars and researchers working in the sphere of translation studies and it has evidently proved its potential for identifying translation

patterns and for carrying out research projects that involve two languages or more (Laviosa 2002:33). In this chapter, the advantages and limitations of corpus-based methodology have been evaluated, and the discussion suggests that an integrated study containing both qualitative and quantitative analyses can not only overcome the limitations of quantitative corpus-based study but can also be useful in studying a translator's behaviour.

Based on the results of a sample selection, strategies in Chinese translation of nominals of address are investigated in next chapter, and those of pronouns of address in Chapter Five. As types of strategy employed by Chinese translators to render terms of address are the central aim for both of these chapters, the two TTs are therefore used together to illustrate all the different translations for individual English terms of address, in order to identify all the types of strategy employed to render terms of address in Chinese translations of Anglo-American novels. The similarities and differences between two pairs of translations, TT1 and TT2, are compared and discussed in Chapter Six, in order to answer the research questions proposed for this thesis. By offering statistical analyses of each type of strategy applied in rendering terms of address on the basis of the numbers of instances indicated in Table 3-3 above, Chapter Six attempts to make comparisons between ST and TTs and between TT1 and TT2 respectively. With the incorporation into the discussion of information obtained directly from translators and editors, it is expected that light will be shed on the investigation of the behaviour of translators.

Chapter Four Strategies in the Translation of Nominals of Address

This chapter proposes to investigate the strategies adopted by Chinese translators to render the nominal terms of address in translated literary works. The specific features to be investigated are based on Busse's (2003) approach to nominals of address. As discussed and concluded in Section 2.1 of Chapter Two and indicated in Table 3-3 in Chapter Three, seven typical subgroups of nominal terms of address were classified, so the investigation of the strategies for translation of nominal address terms is carried out and presented in the first seven sections of this chapter; personal names of address are considered in Section 4.1, terms of family relationship in Section 4.2, titles of courtesy and honorific titles in Section 4.3, generic terms of address in Section 4.4, terms of address indicating occupation in Section 4.5, terms of endearment in Section 4.6, and terms of abuse in Section 4.7. The last section, Section 4.8, offers a summary discussion of the strategies employed in rendering nominal address terms in Chinese translation.

In order to explore and answer my first research question – 'what strategies are employed by Chinese literary translators in dealing with forms of address', this chapter (as well as Chapter Five) concentrates merely on 'which types of strategy' are applied in Chinese translated literary works, irrespective of the numbers of instances of each strategy found. Thus, the two groups of Chinese translations (TT1 and TT2) will be considered as a whole (Chinese corpus), in order to offer different translated terms identified in the ECPCOLT and to elucidate the translation strategies used to render individual address terms. As far as the numbers of instances for each of the English address terms listed in Table 3-3 are concerned, and their Chinese translations as well as translation strategies identified in TT1 and TT2 respectively, these are tabulated in Appendices B and C, according to the terms illustrated and the strategies identified in each subsection in this chapter. The differences and similarities between TT1 and TT2 are discussed in Chapter Six, in order to probe the second research questions proposed in the Introduction.

4.1 Translation of personal names of address

The aim of this section is to investigate how personal names of address in Anglo-

American novels are transliterated into Chinese. A personal name in a novel, as Lefevere (1992a:39) stated, "usually contains an allusion to a certain word in the language and that allusion allows readers to characterize characters to a greater extent than names". Also, translation strategy for rendering a personal name in literary works, as Manini called it, the "treatment of meaningful literary names", may be regarded as a specific manifestation of the translator's strategy of translation (1996:171). Hence, personal names in literary works are the first priority to be taken into consideration in translating literature, as has been pointed out by many commentators (Newmark 1981; Zhang Kui 2000, for instance).

It is well known that individuals can be called by different names (e.g. forename, intimate name), depending on the speaker's intention and the occasion of a dyadic interlocution (in public or privately). For instance, forenames and intimate names are generally used between familial relatives and familiar friends, whilst surnames or full names (possibly with a title) are commonly used on formal occasions and given to (un)familiar or (non-)acquainted social members; furthermore, each name can be used alone or employed together with a social title (such as *Mr, Miss*), a kinship term (*uncle, aunt*), or an occupation title (*Dr, Colonel*).

Collectively, as indicated in Section 3.4, there are 219 different personal names, including forenames, surnames, middle names and intimate names, used as 'direct' address forms in the entire English corpus. It should be noted that a full name is divided into forename and surname individually and respectively in this current section, because a full name is deemed as two (at least) language units by Chinese translators in the process of translation (Bao Huinan 2001) [18]. Since each name and its corresponding Chinese translation(s) can be viewed and compared individually in Appendix B1, I here first cite some instances to illustrate and elucidate different strategies employed by Chinese translators in rendering a personal name, and then a further discussion is carried out in order to expound the general rules and translation patterns identified in this section.

4.1.1 Strategies in translation of personal names

Different types of personal name in English can be used according to the address

[18] This information was also confirmed by translators and editors in this study (see Personal communication references in Bibliography).

relationship between two interlocutors and/or the occasion of the interlocution. That is to say, a listener might be called by several different names in the same conversation. The variety in the use of English names may therefore pose a difficulty for translators, particularly for those personal names that are used in written discourse as in the novels in this study. For instance, in *Little Women*, the forename *Laurie* is used to address a young gentleman, who is sometimes also addressed by his intimate name *Teddy* (which is a shortened form of his second forename), his surname *Laurence*, and his full name *Laurie* (*Theodore*) *Laurence*; certainly, these different names all refer to the same character in the story. On the other hand, different characters in a novel could be addressed by the same name, since it is not uncommon to have the same name among family members in the English-language world, such as both father and son having the same forename and surname. Therefore, how to render a name in a way which provides the correct information regarding the character addressed and the speaker's intention is one of the challenges that translators face, since the differences in language and culture and in the use of a personal name between English and Chinese pose a special problem for Chinese translators.

As far as the importance and value of the translation of personal names is concerned, Hermans (1988:12) stated, "proper names occupy an exceptional position with regard to the language system because of their minimal integration into it". A personal name, retaining the special nature of a proper name, can be endowed with extra semantic loads in literary works. Thus, how Chinese translators convey the implicative or semantic meaning into Chinese is the first consideration here. Examples[19]:

(4-1) ST: 'Dear ***Mercy***,' he said, 'you must... .' (p9, c40, *TOTD*)
TT: 他說，「*懷仁*，妳千萬要....」

(4-2) ST: "***Pearl***! Little ***Pearl***!" .... (p13, c12, *TSL*)
TT:「*珠兒*！小*珠兒*！」....

In example 4-1, the girl's name '*Mercy*' serves as a typical example to show how an English name is semantically transferred into Chinese. The translated name '*Huairen* 懷仁' in TT is directly rendered from the meaning of the English word *mercy*. In this

[19] All the back translations for individual examples illustrated in Chapters Four and Five are provided in Appendix E.

case, the translation indeed reveals the meaning and connotation of this character in denoting her personality and her faith in religion.

When a name is spoken to a child, a Chinese modifying term '*er* 兒 (child)' is commonly added and used to translate a personal name. Like the name '*Pearl*' in the second example above, which is rendered as '*Zhu'er* 珠兒' in the translation. The word for *Pearl* in Chinese is '*Zhenzhu*', which also has the connotation of 'precious'. Since '*Pearl*' is the name of a child in the story, the translator has used the modifier '*er*' to add this aspect of meaning. In this way, the translated name not only denotes the literal meaning of 'pearl', preserving the property of 'preciousness', but also elucidates that the name is addressed to a child. When the name is modified by an intimate term 'little' on the second occasion as 'little pearl', which is word-for-word rendered as '*xiao Zhu'er* 小珠兒'; the modifier '*xiao*' here can also denote the meaning 'little' in terms of size, and can contain the implication of a diminutive endearment, as 'little' does in the English example. Both address terms in 4-2 are translated literally.

Accordingly, both names in 4-1 and 4-2 are rendered word-for-word from SL into TL; they can be thus regarded as literal translations. The direct translation strategy in rendering a character's name can indeed, as Manini (1996:164) claimed, reflect one's actions, speech, moral attitudes, etc., especially in literary works. However, the result of the sound of pronunciation between ST and TT is a distinctive difference without any similarities in either of the examples. This reveals that a name rendered in accordance with its semantic meaning might result in a difficulty or pose a problem in identification if it is used in spoken discourse and in people's daily conversation, since the original name and its translation(s) have different pronunciations. Yet, in written-to-be-read discourses as in the novels considered here, there is no problem at all for the target reader. Most importantly, the connotation of this personal name is explicated in the translation.

Apart from literal translation, an English name can be easily transliterated into Chinese characters as the following illustration shows.

(4-3) ST: "Why, ***Tom Sawyer***, how you talk," ... (p15, c35, *AOHF*)
TT1: "啊，***汤姆．莎耶***，你说到哪里去了啊"...
TT2: 「***湯姆***，你這樣講好奇怪。」....

In this instance, the full name, *Tom Sawyer*, is transliterated as '*Tangmu*. *Shaye* 湯姆. 莎耶' in TT1. Both names, forename '*Tang-mu* 湯姆' and surname '*Sha-ye* 莎耶', are transliterated according to their pronunciations with similar numbers of syllables with two Chinese characters respectively. In other words, one syllable in English is transliterated as one Chinese character in TL regardless of voice or voiceless letters (such as the voiceless letter '*m*' in *Tom* here; '*m*' is still interpreted as one character), which can be deemed as a general rule for the transcription of a personal name. In this way, a translated name has similarity in pronunciation and syllable-number to its SL, but the translation is meaningless in Chinese, which is worth noting. The conversion from SL words to TL characters in sound adoption can be considered a strategy of transcription according to Newmark's definition (1988:81; see also Section 1.2.2).

Transcription, also called transference, homophonic translation and phonemic translation (Catford 1965; Lefevere 1975), denotes that the translator intends to maintain fidelity to the sound of ST, in order to produce a TT which attempts to mimic the "phonetic image" (Kelly 1979:125). The TT rendered using this method is generally meaningless, and the TT produced is awkward and frequently lacks any kind of TL meaning according to Lefevere's (1975) critiques and argument. With the vast difference in writing systems used in English and Chinese, it is impossible to leave letters or words unchanged in the translation from English letters to Chinese characters. Therefore, as Shuttleworth and Cowie noted, the purpose of this strategy is to preserve the form rather than meaning, and it is regarded as "a technique for rendering ST names, or other items, which have no precise TL equivalent" (1997:175).

In the TT1 translation of 4-3, one important point to note is the full name translation '*Tangmu* · *Shaye* 湯姆 · 莎耶'. As can be seen, there is a partition sign (.) between the forename and surname in translation. This is inserted not only to separate the translation of forename from surname, but also to distinguish the full name format used in a translated English name from a traditional Chinese full name form. The added punctuation aims to avoid confusing the target reader since the use of a Chinese full name is 'surname+forename', which is the opposite of the format of an English full name. However, in some translated versions published from Taiwan, no such marker is used in a full name translation, as can be seen in the translation in

TT2 for *Jane Eyre* in example 4-7 below. In short, both types of full name translation with and without a partition sign are acceptable and adopted in Chinese translations.

In addition, in the comparison of the two translations between TT1 and TT2 in 4-3, the translation of the surname 'Sawyer' is omitted from the translation in TT2. The result of this translation shows that a name of address could be partially omitted in the translation, which is a strategy called partial translation (Catford 1965; see also C7 in Section 1.2.1). The partial translation strategy can be applied in a full name translation as the TT2 in 4-3: the forename alone, instead of the full name, is rendered in the translation. In different cases of this study, a full name is partially transliterated in the translation with the result that either a forename or surname is removed from or remains in the translation. In terms of translation strategy, two types of strategy can be identified here, partial translation and/or partial omission of a full name. Both have been applied in the Chinese translation in this study. Here I use 'partial translation' since it can be used as a specific type of translation strategy that is suggested and proposed by Catford (1965) and Chesterman (1997). Also, as noted above, an English full name is deemed to be two language units in Chinese translation; consequently, the omission of the surname in TT2 can be claimed in this example according to the result of translation. (Further explication with illustrations concerning the strategy of omission can be seen in examples 4-9 and 4-10 below.)

On the issue of partial translation, it is found that an English surname or forename is partially transferred into TL as in the instances of TT2 in the following examples.

(4-4) ST: "Mrs. ***Fairfax***!" .... (p113, c11, *JE*)
TT1:"***费尔法克斯***太太?"....
TT2.「***菲爾***太太!」....

(4-5) ST: ... "Don't put your feet up there, ***Huckleberry*** ;"...(p6, c1, *AOHF*)
TT1: ..."别把你的一双脚搁在那上边，***赫克尔贝里***。"
TT2: ...「***哈克***，别把腳抬起來！」

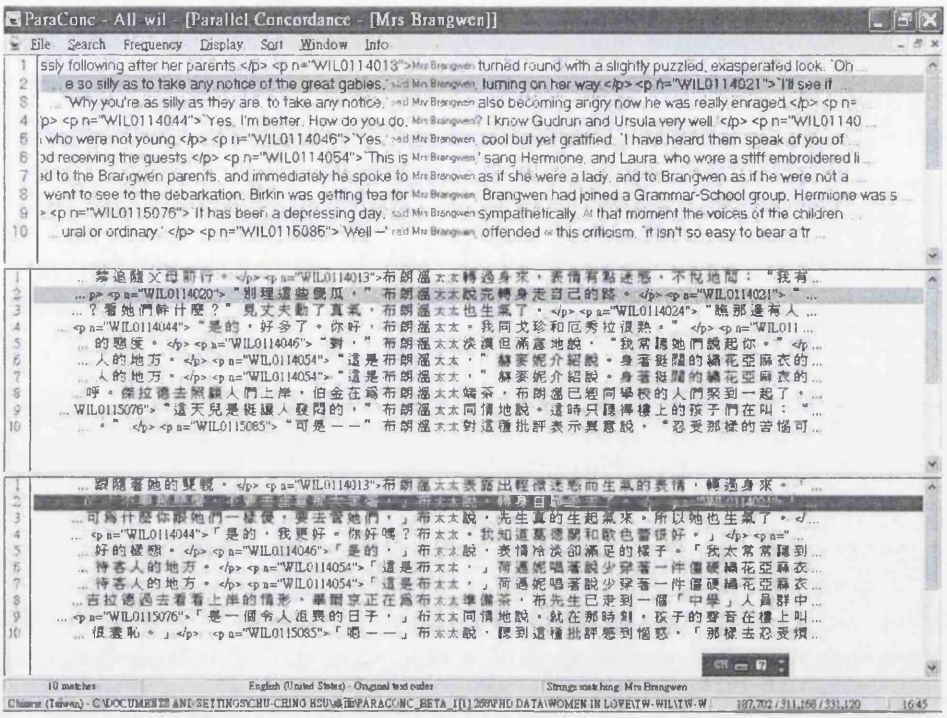
As a transcription strategy, it is possible and feasible to reduce several syllables/characters of a name translation if a name is too long or if some syllables of an English name are voiceless. In 4-4, the name 'Fairfax' is interpreted as '*Fei-er-fa-ke-si* 費爾法克斯' with five syllables/characters in TT1; alternatively, mainly the first two syllables/characters are interpreted as '*Fei'er* 菲爾' in TT2, which is a

partial transliteration of the pronunciation or syllable of the English name. Similarly, the forename 'Huckleberry' in 4-5 is transliterated as '*Heke'erbeili* 赫克爾貝里' in full in TT1, whereas it is reduced to 'Huck' and interpreted as '*Hake* 哈克' in TT2. According to the translated names illustrated in these two examples, two subtypes of transcription in strategy, full transcription and partial transcription, can be classified; full transcription includes the two translated names in TT1 of 4-4 and 4-5, and partial transcription covers the translations in TT2 in 4-4 and 4-5.

There are several reasons for translators to employ this partial transcription strategy. First, as mentioned above, an English name may have too many syllables and/or consist of many voiceless letters that have not been transliterated into Chinese characters, as illustrated in 4-4 and 4-5. Second, some translators use a reduced name, rather than the full spelling as a unified translation for both names. For example, a boy is called both '*Huckleberry*' and '*Huck*' in the novel, so the translator has decided to use a unified name as the rendition for two names which refer to the same character. In general, a short form is used in this study, such as '*Huck*', condensed from '*Huckleberry*', in 4-5 (others instances are '*Meg* from *Margaret*' and '*Jo* from *Josephine*' in *Little Women*). Last but not least, a name of address may be naturalised in a Chinese format. The name '*Fairfax*' in 4-4, for instance, is always used together with a general title such as *Mrs* or *Miss* in the original; consequently, the translator interprets it into short or fewer characters, in order to naturalise the translated name in Chinese address form (i.e. with similarity in the length of the name within three characters; I shall come back to this issue later in the discussion).

Unlike the consistent employment of either full or partial transcription in interpreting a name in one translated version, it is practical to apply both full transcription and partial transcription to transliterate the same name in the same translated version, which is an interesting translation phenomenon that deserves explicit emphasis. The surname '*Brangwen*' searched and displayed in Figure 4-1 from *ParaConc* can clearly indicate how two different strategies are employed in translating a personal name.

Figure 4-1: The translation of *Mrs. Brangwen*



As shown in Figure 4-1, the English surname '*Brangwen*' is interpreted as '*Bulangwen* 布朗溫' with a full homophonic translation method in TT1 for all ten occurrences in *Women in Love* (see the middle row of this figure). Interestingly, in the bottom row of Figure 4-1, the first occasion of the translated name is '*Bulangwen* 布朗溫' which is exactly the same as in TT1; thereafter all ensuing translations simply use the first character '*Bu* 布', instead of '*Bulangwen*' in the same name translation (irrespective of whether it is used as a form of address or a term of reference); '*Bu*' can therefore be deemed to be a partial translation of the full transcription *Bulangwen* for the surname *Brangwen*. That is, both full and partial transcription translation are employed in rendering the same name in one translated version.

It can be seen that this method is employed when a name in Chinese is immediately followed by a general title (*Mrs*). There is a technique worth noting here because the translator has used the first character to replace the full translation of a personal name when it is immediately followed by a general title, as in the translation '*Butaitai* 布太太 (Mrs Bu)'. This format, *Bu+taitai*, is exactly the same form used in Chinese society to address someone's wife whose husband's surname is *Bu*, since the

vast majority of Chinese surnames are single syllables. This is why a poly-syllabic surname translation is simplified like this. This finding suggests that this type of partial translation is in keeping with the TL norm, which can be regarded as a naturalising translation method (Chesterman 1997:108). In short, two strategies can be identified in the translation of the name *Brangwen*: full transcription and partial transcription.

More interestingly, the technique of using the first character as a representation of the fully-translated name cannot only be used together with a general title, but can also be employed in adapting to a conventional address form as the following example shows.

(4-6) ST: "Well, ***Ben Rogers***, if I was as ...." (p36, c2, *AOHF*)
TT1:"啊，朋·罗杰斯，我要是...."
TT2:「*小班*，如果我….」

If we recall the literature viewed in Section 2.1.3, Chapter Two, a conventional Chinese address form is '*lao/xiao*+surname (old/little+surname)', which is applied in translation in this example. Like the strategy employed in the previous instance shown in Figure 4-1, the full name translation '*Ban'en. Luojie* 班恩. 羅傑' for 'Ben Rogers' is fully transliterated with the strategy of transcription when it first appears in the TT2 translation. Again, the first character of the full translation '*Ban* 班' is thus considered as a Chinese surname and is used to form '*xiao+ban* 小班 (little Ben)' as shown in TT2 above. The naturalised form '*xiaoban*' substitutes for the full name translation in the subsequent text, irrespective of whether it is used as a term of address or of reference. Appreciably, with the aim of familiarising the target readers, the traditional Chinese address form is used in order that the translated name could be accustomed and could convey the TL norm; this can be considered as a strategy of 'naturalised in Chinese address form' (hereafter 'naturalisation' or 'cultural filtering'; as it is a specific strategy proposed and classified by scholars; see C1 in Section 1.2.1). In short, applying the same procedure and a similar technique, strategies employed in rendering the name 'Ben Rogers' in Chinese translation include three different types: full transcription (*Ban'en. Luojie*), partial transcription (*Ban*), and naturalisation (*xiao+Ban*).

Unlike the names 'Huckleberry' and 'Huck' in 4-5, where both names have a similar spelling to refer to the same character, in different cases, one character could

be addressed by different names such as forenames, middle and intimate names in a novel; most importantly, these names have distinctively differential spellings. The two instances below illustrate how Chinese translators have dealt with such difficulties.

(4-7) ST: "Miss ***Eyre***: and you'll remember, ***Jane***, ... [...]... when you are far away, ***Janet***..." (p32, c23, *JE*)
TT1:"***爱***小姐，你还记得吧，***简***...[...]...一旦你们走得远远的，***珍妮特***..."
TT2::「***簡愛***小姐。妳會記得，***簡愛***…[…]…當妳遠離時，***簡愛***…」

(4-8) ST: "Thank you, ***Teddy***..." (p15, c18, *LW*)
TT1:"谢谢你，***特迪***...."
TT2:「謝謝你，***羅瑞***….」

In 4-7, three names, *Eyre*, *Jane* and *Janet* are used to address the same character, Miss Jane Eyre, in a single paragraph. Choosing the strategy of transcription, the TT1 translator has transliterated the three names: *Eyre* as '*Ai* 爱', *Jane* as '*Jian* 簡', and *Janet* as '*Zhennite* 珍妮特' respectively. As an alternative, the full name translation '*Jian Ai* 簡爱' for '*Jane Eyre*' has been used to replace all three different names in TT2. It can be said that the full name translation '*Jian Ai*' is unified and used as the translation of all other different names that refer to the same character 'Jane Eyre' in TT2, irrespective of forename, surname or intimate name in the ST. In the comparison of two pairs of translation TT1 and TT2, the three translations have different Chinese characters/names in TT1 individually, which could perplex the TL audience who may assume that the different names refer to different addressees/characters in this paragraph, if there is no footnote or related information offered in the translation. Thus, the TT2 translator has decided to use a unified translated name for the specific character, to replace all other different names that designate the same character in the story, regardless of what type of name is given. In other words, the unified translated name is put to use as long as a name is referring to the same character. This type of translation strategy can be considered as 'unified name in translation' or 'unified replacement'.

Similarly, in 4-8, unlike the homophonic translation for 'Teddy' as '*Tedi* 特迪' in TT1, *Teddy*, is replaced by his forename translation '*Luorui* 羅瑞' rendered from *Laurie* in TT2. This has been done because both names, *Teddy* and *Laurie*, refer to the same character. The former is an intimate name and the latter is the forename;

both names have significant difference in spelling. In order to avoid confusing the reader, the TT2 translator has decided to use the translation of his forename to replace his intimate name, which can be considered as a mode of replacement. However, unlike the unified replacement illustrated in 4-7 which always uses a unified representation of the personal name throughout the entire translation, the TT2 translator in 4-8 has not employed a unified name consistently, but only occasionally when the address relationship and other relative information are taken into consideration. In the circumstances illustrated above, all the translation techniques can be categorised as replacement. According to these examples and findings, the mode of replacement aims to help the audience to distinguish characters according to their names.

The examples illustrated above have shown different strategies employed by Chinese translators in rendering an English personal name. Additionally, a name could be omitted from a translated text as the following example shows:

(4-9) ST: 'Why did you come home, ***Prune***?' (p45, c1, *WIL*)
TT1:"你为什么回家来, [***omitted***]?"
TT2:「你爲什麼回家，葛?」。

In this instance, the intimate name 'Prune' is addressed by the listener's sister, but it has been removed from the TT1 translation. 'Prune', an affectionate name for the addressee's forename 'Gudrun', is used between siblings and refers to a childish food, showing the point that the girls have known each other for a very long time. Less concerned with the cultural baggage contained in the nickname 'Prune', the TT1 translator has deleted the name from the translation. This is because the pronoun 'you' already indicates who the addressee is, since the listener is the only other person present. This may be because both names *Prune* and *Gudrun* refer to the same addressee. *Gudrun*, a forename, has been used as an address term several times in the previous paragraphs in their bidirectional interlocution on this occasion. Also, the intimate name 'Prune' could be interpreted as a completely different name in translation from the same character's forename 'Gudrun' if it is transliterated in correspondence of the SL word in sound. So, in order to avoid possible confusion, the translator has removed the intimate name from the translated text, since the addressee can be clearly identified in this instance. Unlike the deletion in TT1, the TT2 uses the first character '*Ge* 葛' of '*Gedelan* 葛德蘭' which is rendered from

'*Gudrun*', which is used to replace the intimate name '*Prune*' in this instance. This is a strategy of partial translation (see Figure 4-1) plus replacement as discussed in above examples 4-7 and 4-8.

In addition, slightly different from the omission of a personal name entirely, or the partial omission of elements of a full name (see the TT2 in 4-3 above), a name could be omitted from a translated text owing to its repeated appearance. An example:

(4-10) ST: "***Huck -- Huck Finn***, you look me ..."(p25, c15, *AOHF*)
TT1:"*赫克——赫克·芬*，你看著我..."
TT2:「*哈克*，看著我... 」

This instance can serve as an example to show two types of omission in name translation. As shown in the ST, the character *Huck* is addressed twice; the first time, '*Huck'* is spoken as a forename and the second '*Huck'* is combined with the surname '*Finn*' as a full name. As can be seen, only the single translation *Hake 哈克* is rendered in TT2. The translation can be used to illustrate two types of omission techniques identified in this study. First, the single forename *Huck* is omitted, as is the surname '*Finn*' in the full name '*Huck Finn*'. Alternatively, it can be said that the single forename '*Huck*' is rendered while the full name '*Huck Finn*' is entirely deleted. Instances of omission, omitting either the forename or the surname, or even the full name, can all be found in this study. As noted above, one name is regarded as a language unit. Consequently, a full name can be regarded as two different language units and if either forename or surname is deleted from the translation, this can be regarded and classified as omission, which can be thus considered as a strategy employed in translating a personal name, as in the illustrations discussed above. This strategy, omission, is utilised when there is no ambiguity in understanding who the addressee is. Peason (2003:21) states that a name is deleted from translations because the translators may have thought that the information was not crucial for the target audience.

Conversely, a personal name may be added in a sentence and used as a form of address. The following example can illustrate how the addition method is applied in translated texts.

(4-11) ST: **Dear Sir**, -- (p14, c41, *SAS*)
TT1: 亲爱的先生:--
TT2: 親愛的*費拉*先生:--

In the comparison between the ST and TTs, clearly, a personal name is added in the TT2 translation as highlighted in 4-11. The aim of this addition strategy seems to confirm the target language norm on the subject of Chinese forms of address used in letter-writing. In this example, the address term '*Dear Sir*' is typically used at the beginning of formal English correspondence to address the recipient, even when the recipient's name is known to the writer; this is not so in Chinese letter-writing. A personal name is generally added between the endearment/greeting term and the courtesy title when the recipient's name is known. This form is rendered in TT2 of this section of the ST. The translator added a surname between the term of endearment and the courtesy title in order to conform to the address form used in Chinese letter-writing. This feature of translation can be also regarded as naturalisation in terms of strategy, since the translator intends to use the culture of the TL in translation. Consequently, the strategy applied in this instance can be considered as a cultural addition of a personal name, or in short, addition.

4.1.2 Summary and discussion

According to the comparative analysis and the findings in this section, there are eight main categories of translation strategy applied in rendering personal names into Chinese in Anglo-American novels: literal translation (4-1 and 4-2), transcription (4-3 or 4-4), partial translation (the TT2 of 4-4 and 4-5), naturalisation (4-6), replacement (4-7 and 4-8), omission (4-9 and 4-10), addition (4-11) and footnote (see the description below). It should be noted that one translated name could involve two or more strategies (see Figure 4-1). Several strategies also have sub-categories; transcription, for instance, covers both full transcription and partial transcription and the mode of replacement can have unified replacement and non-unified replacement. On the whole, as far as the strategies for translating personal names of address are concerned, they can be generally classified into these eight main categories.

In respect of the rules, patterns and features of translation, literal translation and transcription can be regarded as the basic procedures for rendering a name of address. Other strategies such as partial translation, naturalisation and replacement are put to use based on the result of transcription or literal translation. Concerning the preference for interpreting a personal name, the technique of transcription is the main

strategy chosen by Chinese translators; its use is widespread throughout this study, whilst the method of literal translation is adopted only in a few cases (see Appendix B1). Transcription can achieve similarity with the sound of an SL word, whereas literal translation can fulfil and carry the connotation and/or denotation involved in a name.

Personal names in a novel, as Newmark (1981:71) stated, "often have deliberate connotations through sound and meaning", which may explain why literal translation is one of the main strategies encouraged by several critics (e.g. Lefevere 1992a; Newmark 1981) to render a personal name when translating literary works. Certainly, Chinese translators are aware of the meaning and connotation of each name and its symbolic representation or allusion for each character. However, in practice, this method has not been used very often by Chinese translators in this study. The difference between the two languages and cultures is certainly the main reason for this. On the subject of personal name translation, the limitation of word/character length for a translated name is the main concern, which impedes the employment of literal translation in rendering a personal name.

Concerning the word/character length of a Chinese name, a Chinese full name generally consists of two or three Chinese characters. For the vast majority of Chinese people, the Chinese surname is always referred to first and it generally comprises a single character, and the Chinese forename, consisting of one or two characters, immediately follows the surname. In short, the conventional form of a Chinese name, surname+forename, usually consists of two or three Chinese characters. That is to say, a literal translation of a personal name can be achieved if a name can be rendered literally and semantically within three Chinese characters which involve or imply the denotation or connotation of the original name. Undeniably, this is a very difficult task. This explains why only a few instances of literal translation of personal names are identified in this study.

It is well-known that personal names in fiction generally involve the connotation of historical, biblical or mythological names as well as the use of cultural and metaphorical backgrounds in choosing a personal name. Clearly, it is less possible to use several Chinese characters to form a meaningful name that has related allusions and connotations for the target audience. Thus, some Chinese translators prefer instead to add a footnote to explain the connotation, meaning, metaphor or allusion contained in a character's name, and render the personal name

itself by transcription. This causes us to re-think Manini's (1996:166) words, "whether meaningful literal names are translatable", since there must be difficulties in reproducing names in another language in a way that conforms to the format of names in both meaning and sound in the TL. The findings suggest that the different language systems and cultures of English and Chinese may be the manifest reasons for Chinese translators to employ the method of transcription. At least, transcription can achieve similarity of sound between two languages.

However, a name interpreted using homophonic translation consists of several characters which are meaningless for target readers. Thus, some translators would, based on the result of the transcription of a name, utilise various techniques such as partial translation or naturalisation to naturalise the translation term in order to conform to the TL norm and to enhance the readability.

Furthermore, with the aim of helping readers, some strategies, such as (unified) replacement and omission, are put to use in order to avoid unnecessary confusion due to multiple names referring to the same character. It is worth emphasising that both partial translation and replacement strategies aim at making the translated name either shorter or more consistent in translation. In this way, target readers have less difficulty in remembering or distinguishing the various versions of names that refer to the same character. Most importantly and significantly, as the result of the employment of a strategy either of replacement, partial translation or other(s), the format of a personal name in translation is within three characters in word length, which is regarded as a type of naturalisation in terms of strategy for rendering a personal name.

All in all, different strategies are utilised by Chinese translators in order to help the audience to remember a name easily and to concentrate on the story, or in order to facilitate readers' comprehension of subsequent texts. As the translator Chen Cangduo (Chen Tsangto) stated, "when a personal name cannot be rendered literally in Chinese language with both connotation and denotation in it, it is generally transliterated with the strategy 'transcription'; as a result, the translation is meaningless in Chinese, but regarded as a designation for a character in a novel" (personal communication). Thus, if a name is rendered appropriately, target readers could memorise the character's name easily and be better able to follow the whole story and to understand more about the theme as well as the sequence of events. In this way, connotation, meaning and allusion are brought to the target readers through

the whole story, and not just from the single personal name. These strategies also elucidate how target social and cultural norms are operated in the translation.

4.2 Translation of kinship terms

Kinship terms are terms denoting family relationship. As the literature review in Chapter Two shows, the types of kinship terms used in Chinese society are much more complicated than those in English-language societies. For instance, the English kinship term 'aunt' can refer to the female sisters of both parents, which might not work in the Chinese system for terms of address. It is therefore important to discover how Chinese translators have dealt with the difference between English and Chinese in the use of kinship terms in translation.

This section proposes to identify the strategy used to render kinship terms when they are treated as forms of address to address a family member. With the help of the corpus tool, as indicated and tabulated in Table 3-3 in Chapter Three, the three kinship terms with the highest frequency of occurrence used as address forms in this study are *mother, father* and *aunt.* They are used here as examples to illustrate which strategies have been employed by Chinese translators to convey the kinship term into Chinese translation.

4.2.1 *Mother*

As a form used to address a family member, 'mother' is the term said to the female parent by the speaker. Not only can it be addressed alone (*mother*), but it can also used together with other modifying term(s) (such as *my* (*dear*) *mother*). All the usages mentioned above can be found in the ST in this study, so the following examples show how the form 'mother/Mother' has been rendered into Chinese. Examples:

(4-12) ST: "Yours, ***Mother***? ...." (p68, c8, *LW*)
TT1:"您有脾气，*妈妈*?...."
TT2:「你的脾氣?*媽*?....」

(4-13) ST: "You must remember, my dear ***mother***, that I have never ...." (p41, c15, *SAS*)
TT1:"你应该记住，我的好*妈妈*，我从来没有...."
TT2:『親愛的*母親*，你必須記得，我從未....』

Two conventional vocative terms, '*mama* 媽媽 (mamma)' in TT1 and '*ma* 媽 (mam)' in TT2, are used as the rendition of the kinship term 'mother' in the first example, 4-12; both translations are widely used in spoken discourse and communication in the Chinese-speaking world, especially when a child raises a question or starts a conversation as illustrated in the first example.

Apart from the two vocative cases, another corresponding translation for 'mother' can be seen in TT2 of 4-13 as highlighted. The address term 'my dear mother' in this instance is said to the speaker's mother. Apart from the vocative, *mama*, used in TT1, the addressing term '*muqin* 母親 (mother)' has been another option for the rendition of 'mother' in Chinese, especially when it is addressed together with a modifying term such as *dear mother* or *my dear mother*. Conventionally, the term '*muqin*' is used in written discourse (such as letter writing) and on formal occasions, as well as being used as reference term (Lin Meirong 1990), whereas the other terms, *mama* and *ma*, are likely to be said to the female parent in communicative interlocution or in spoken discourse. That is to say, in order to choose an appropriate term as the translation, a Chinese translator not only has to consider the occasion of the interlocution but also take account of the speaker's intention. Furthermore, in order to avoid the repetition of using the same translated term of address, it is practicable to replace it with different synonymous terms (without distinguishing vocatives from literary terms) according to the occasion, as pointed out by Chinese translators and editors (Qi Xiafei; Song Biyun; Xie Yaoling (Hsieh Yauling), personal communication). In other words, different corresponding translations may have been selected and used as alternatives on differently appropriated occasions to render the kinship term 'mother' in the same novel, in order to enrich and enhance the lexical variety of translated terms in one translated version. In short, all three terms are regarded as semantically corresponding translations for 'mother' in Chinese, so they can all be categorised into the strategy of literal translation.

Interestingly, in the collected instances, the kinship term 'mother' is also said to a female listener who has no familial relationship with the speaker at all. The example and explanation are offered as follows:

(4-14) ST: "But, ***mother***, I did not come to hear Mr. Rochester's fortune: ...." (p74, c19, *JE*)
TT1:"可是，*大妈*，我不是来听你替罗切斯特先生算命的..."
TT2:「但是，*嬤嬤*，我不是來爲羅傑先生算命的... 」

As can be inferred from the ST, the term 'mother' in the ST is said to an older lady who is a fortune-teller, and who is definitely not the speaker's mother in the story. Accordingly, the Chinese translations render the English kinship term 'mother' as '*dama* 大媽' in TT1 and '*mama* 嬤嬤' in TT2; both terms imply a meaning similar to 'madam' or 'aunt' in Chinese, which can be used to address a woman with whom one is or is not acquainted in Chinese society. The latter can be even used to address a relative, like an 'aunt', in some regions of China. In this example, both Chinese translators, taking account of the relationship between the addressee and addresser in the novel, have rendered the kinship term 'mother' by substituting the cultural terms *dama* and *mama* to convey the non-familial relation between the two interlocutors. By doing that, both translators successfully convey the analogy of using a term from the ST into TTs to address an older female who is not of the same status as the mother of the speaker. In other words, the technique employed aims to use the TL culture to help readers. In reading these two Chinese translated terms, target readers have no difficulty in understanding the relationship between the addressee and the addresser. Most importantly, the two translated terms are used as replacements for the semantic meaning of 'mother' in order to conform to the TL norm, so both translated terms can be considered as the strategy of cultural substitution. As Baker stated, "the main advantage of using this strategy [cultural substitution] is that it gives the reader a concept with which s/he can identify, something familiar and appealing" (1992:31).

Similar to using the kinship term 'mother' to a non-familial member, the combination of the kinship form 'mother' and the courtesy title 'madam' can also be said to a senior female addressee. An example:

(4-15) ST: "Can I do anything for you, ***Madam Mother***? ... ."(p14, c15, *LW*)
TT1:"我能帮你捎带点什么吗，*太太*?"...
TT2:「我可以替您做什麼事嗎?*伯母*?」…

The address term 'Madam Mother' in the ST is rendered as '*taitai* 太太 (Mrs)' and '*bomu* 伯母 (aunt or madam)' in TT1 and TT2 respectively. Both Chinese terms are usually used to address someone else's mother or a married woman. In this instance,

the speaker is a young gentleman who addresses one of his older female neighbours, who is married and has four children. Re-locating the situation into TC, both translators have selected different appropriate terms of address used widely in the TL reflecting the occasion in the original. In other words, both translations are used in accordance with the target cultural language and custom, and can therefore be classified as what Chesterman (1997) calls 'cultural filtering' or Newmark (1981) names 'naturalisation' in terms of strategy. Cultural filtering, as Chesterman claimed, "describes the way in which SL items, particularly culture-specific items, are translated as TL cultural or functional equivalents, so that they conform to TL norms" (1997:108).

As the four examples illustrated above show, there are a total of seven different terms identified in the Chinese translations as the renditions for 'mother'. The numbers of instances for each translated term in TT1 and TT2 are tabulated in Table B2 in Appendix B, corresponding to the numbers of instances indicated in Table 3-3 for the English original (see Chapter Six for further discussion concerning the similarities and differences in terms of strategies employed in the two groups of communities; no further statistical analyses and discussions are carried out in this present chapter as mentioned in the beginning of the chapter).

In summary, as far as the types of translation strategy are concerned, three techniques have been employed by Chinese translators in rendering the kinship term 'mother': literal translation, cultural substitution and cultural filtering. More specifically, the difference between cultural substitution and cultural filtering should be pointed out. Generally speaking, both methods refer to the strategy of a translator rendering a term from the ST by employing a specific word or grammatical form which is drawn from the target culture or which conforms to TC practice or norms. However, the former, cultural substitution, refers to the use of an SL item or objects and/or events which are unfamiliar or unknown to the target audience or even unacceptable or inappropriate if rendered literally into TL; consequently, an appropriated target cultural item or object replaces the SL word or item in translation. As a result, both ST and TT have a significant difference or non-equivalence when the translated text is rendered back to the SL. On the other hand, cultural filtering refers to the translator's rendering of some culture-specific items or usage in accordance with the target norms of TL.

4.2.2 *Father*

Paralleling the term 'mother', the kinship term 'father' is used to address a male parent in a family. The use of 'father' and its renditions are illustrated in the following examples:

(4-16) ST: 'Good-bye, ***father***,'.... (p18, c7, *TOTD*)
TT1:"我走啦，***爸爸***。"...
TT2:「再見，***爹***，」...

(4-17) ST: 'No, ***father***,' said, Lucie, yearning and weeping as ... (p40, c5, Part III, *ATOTC*)
TT1: "看不见，**[omitted]**" 露西说，急得直哭，....
TT2:「不，***父親***，」淚流滿面地吻著手的露絲說，....

As example 4-16 shows, the term 'father' in the ST is rendered as '*baba* 爸爸 (papa)' in TT1 and '*die* 爹 (dad)' in TT2; both terms, like their English corresponding terms *papa* and *dad*, are used as vocative cases in the Chinese language. The other translation for 'father' is the term '*fuqin* 父親 (father)', used in TT2 of 4-17, which has a similar use to the female kinship form '*muqin*' illustrated in 4-13. Both terms can be used as vocative forms on (in)formal occasions and in letter-writing. These three terms are therefore deemed to be literal translations since they are directly rendered as the kinship term 'father' into Chinese.

Apart from that, as highlighted in TT1 of 4-17, there is no equivalent term rendered in the TT for the term 'father' in the translation, which employs the omission strategy in translating the kinship term 'father.' In this example, there are only two interlocutors, so the addressee is the only listener. Also, the kinship term 'father' has been given several times in the preceding dialogue and is said again here to confirm and respond to the only listener's previous question. Thus, the addressee can be clearly identified and distinguished in the translated context. In order to avoid repetition in the translation, the term 'father' is removed from the translation. Deletion such as this, as Newmark suggested, can be carried out in translation when one item is "little important" (1988:77).

In the comparison with the 50 instances of 'father' identified in the ST (see Table 3-3), the numbers of instances of the three different translated terms classified in literal translation and that of the strategy of omission in individual groups of translations TT1 and TT2 are tabulated in Table B2 in Appendix B. As mentioned at

the beginning of this chapter, types of translation strategy employed by translators in rendering literary works are the main concern in each section of this chapter, irrespective of the number of instances identified for each type of strategy. Based on the examples provided, therefore, two types of strategy, literal translation and omission, have been employed by Chinese translators in transferring the kinship 'father' from ST into TT in this study.

4.2.3 *Aunt*

Literally, the English term *aunt* can refer to a single-generation older female family member without distinguishing whether the relative is from the paternal line or the maternal side. With its different connotations, Chinese terminology does clearly differentiate according to a system of kin-ties within the family. Thus, it is important to see how the relationship between the speaker and his or her female relative is conveyed from English into Chinese. For example,

(4-18) ST: "***Aunt March***, how dare you say such a thing? ..." (p64, c23, *LW*)
TT1: "马奇***婶婶***，你怎么能这样说话?..."
TT2:「瑪區***嬸婆***，你怎麼這樣說話?...」

The translation for the kinship term 'aunt' is rendered as '*shenshen* 嬸嬸' in TT1 and '*shenpo* 嬸婆' in TT2 of 4-18. Both have a similar meaning in addressing an older female relative who is the sister-in-law of the addresser's father. These terms are chosen because both the addressee and addresser share the same surname '*March*' and the addressee is much older than the speaker in the novel. That is to say, Chinese translators select an equivalent Chinese kinship term as the rendition according to the differences in age, generation and/or surname between the two interlocutors, which is revealed in the context of the novel. As the TT2 translator Zhang Yan stated, "it is so hard to decide between the kinship terms *shenshen* and *shenpo* in this novel; yet, it is necessary to select a correct and reasonable kinship term in translation in order to make the target audience understand the 'real' address relationship" (personal communication). Consequently, Zhang, taking account of the great difference in age between the two interlocutors, chose the term *shenpo* as the rendition for 'aunt' in the story, which highlights the considerable difference in ages between the addresser and the addressee. This is because the addresser here is either a child or a teenager when

the kinship term 'aunt' is said to the same person. In other words, factors such as surnames, ages and generations between the two interlocutors revealed in the story all play crucial roles in helping a Chinese translator to select an equivalent and appropriate kinship term in Chinese.

Applying these factors in translation, other different Chinese female kinship terms have been used as the rendition for 'aunt' as the following illustrations show.

(4-19) ST: "Why, ***Aunt Sally***, there ain't but nine spoons YET." (p32, c37, *AOHF*)
TT1:"啊，萨莉***阿姨***，只有九把啊。"
TT2:「莎莉***姨媽***，為什麼湯匙還是只有九根?」

In this example, the speaker, Tom Sawyer, always addresses the listener as 'Aunt Sally' in the story. Both of them have different surnames, as can be inferred from the story. Consequently, in comparing the surname and related information such as ages, the two terms '*a'yi* 阿姨' and '*yima* 姨媽' are selected as the renditions for 'aunt' in TT1 and TT2 respectively. Both Chinese kinship terms have similar meanings and are regarded as directly corresponding translations for 'aunt' in this example.

Generally speaking, the difference or sameness of surname between two interlocutors is a valuable and primary source for Chinese translators to decide the appropriate Chinese terminology to use as the rendition for a kinship term. However, when this evidence cannot be discovered from the ST, it certainly poses a difficulty for translators to make a decision and to choose an appropriate or correct kinship term for their audience. The following instance serves as a good example of how different terms are used in rendering the term 'aunt' in the novel.

(4-20) ST: "What are you two plotting together, ***aunt Medora***?" ... (p1, c18, *TAOI*)
TT1:"你们俩在搞什么阴谋呀，梅多拉***姑妈***？".....。
TT2:「你們兩個在共謀什麼詭計，梅杜拉***舅母***？」...。

The address term 'aunt Medora' is given to one of the listeners in this instance, whose forename is 'Medora'. Unfortunately, there is no information that comes to light or reveals the surname of 'aunt Medora' or confirms any blood or family tie with the speaker, on either the paternal or maternal side. As a result, two terms, '*guma* 姑媽' and '*jiumu* 舅母', have been chosen as translations for 'aunt' in this example. The former, *guma*, used in TT1, denotes an elder sister of the addresser's father, and the latter, *jiumu*, given in TT2, designates an aunt whose husband is the

younger brother of the speaker's mother. Both translated terms are acceptably equivalent translations for the English term 'aunt' in this example.

The second term, *jiumu*, is often said as '*jiuma* 舅媽'; both terms have the same meaning and can be used to address an aunt who has a different surname from the speaker, as in the following instance.

(4-21) ST: "If you could but be persuaded to think no more of it, ***aunt***, and to regard...."
(p189, c21, *JE*)
TT1:"但愿你能听从劝告，忘掉这些，***舅妈***，宽容慈祥地对待我——"
TT2:「如果妳能不要再想它了，**[omitted]**，並且以仁慈與寬恕對待我...?」

In this example, the speaker is 'Jane Eyre' who addresses her aunt, Mrs Reed, by using '*Aunt Reed*' or '*aunt*' frequently in the novel. Clearly, both interlocutors do not share the same surname, so *jiuma* is the term used in the translation to elucidate the address relationship as far as the kin tie is concerned. Occasionally, instead of rendering the kinship term literally, a translator could delete it from the translation when it is less important in the text. For instance, here there are only the two interlocutors in a room and they have a long conversation and the speaker has used the kinship term 'aunt' to address the addressee several times in the dyadic/bidirectional interlocution. Consequently, the address relationship is clearly indicated in the previous paragraphs of translation. In addition, the speaker in this instance is making a request and addressing the only listener again in order to draw her attention and to emphasise what she is suggesting. It seems less important to repeat the kinship term again in the text; consequently, it is expunged from the translation in TT2.

To sum up, based on the four examples illustrated and the explanation provided in this subsection, these seven translations are all regarded as literally corresponding terms for the kinship term 'aunt', so they are regarded as literal translations in terms of strategy. Furthermore, omission is also employed by Chinese translators as highlighted in TT2 of 4-21. In short, two types of strategy are used to render the kinship term 'aunt' in this study; they are literal translation and omission.

4.2.4 Summary

The details of translated terms for the three kinship terms discussed above have been

tabulated according to the strategies used in their translations (see Table B2 in Appendix B for the numbers of instances for each translation and each type of strategy concerning the three kinship terms in TT1 and TT2 respectively).

Table 4.2: Types of strategies and Chinese translated terms for kinship expressions

KM STG	Mother	Father	Aunt
LT	*mama* 媽媽 (mamma) *ma* 媽 (mam) *muqin* 母親(mother)	*baba* 爸爸 (papa) *die* 爹 (dad) *fuqin* 父親 (father)	*shenshen* 嬸嬸(aunt) *shenpo* 嬸婆 (aunt) *a'yi* 阿姨 (aunt) *yima* 姨媽 (aunt) *guma* 姑媽 (aunt) *jiumu* 舅母 (aunt) *jiuma* 舅媽 (aunt)
CS	*dama* 大媽 (madam) *mama* 嬤嬤 (madam)		
CF	*taitai* 太太 (Mrs) *bomu* 伯母 (madam)		
OM		omitted	omitted

In the information analysed and categorised above, the translation strategies employed to render the kinship terms of address in this study cover four types: literal translation, cultural substitution, cultural filtering and omission. According to the illustrated analysis, different literal terms are chosen to render a kinship form in novels in accordance with the address relationship in a family and the occasion of the interlocution. However, apart from literal translation, Chinese translators search for other methods such as cultural substitution and cultural filtering to make the translation acceptable for target readers and their culture if a kinship term is not used to address a family member. It is worth noting that both translations TT1 and TT2 are consistent in applying the same strategy in translation. This result suggests that Chinese translators would choose a term acceptable to the TC to render a kinship term when a literal translation may prove difficult to convey the source meaning in TL. Cultural filtering is regarded as an option when a translator aims at making the translation familiar to target readers. In addition, the omission method is put to use when a kinship term occurs repeatedly within the same paragraph or dialogue. Moreover, the technique of 'omission', an optional choice by translators, is applied without raising any difficulty for the reader to understand who the addressee is in the translated text.

4.3 Translation of titles of courtesy and honorific titles

If an address term aims to show politeness, respect or power given to the addressee, a courtesy title would be one of best choices as a form of address. As the literature reviewed in Chapter Two shows and as has been statistically proved in this study (see Tables 3-3 in Chapter Three), a courtesy title is regularly used in both Chinese and English. For instance, in order to express the speaker's courtesy or deference, a polite title such as *sir, madam* or *Mr/Mrs/Miss*+LN is widely addressed to a listener regardless of whether (s)he is acquainted with the speaker or not. Nevertheless, the use of a courtesy title could imply a different connotation in the context between different languages and communities. It will therefore be useful to explore what strategies have been employed by Chinese translators in rendering courtesy titles and honorific titles.

Following the same procedure as in previous sections, the three highest frequencies of occurrence of address terms in this category are *Sir/sir*, *Miss* and *Mr* (see Table 3-3 in Chapter Three). Since it has the highest frequency of occurrence, the term 'Sir/sir' is examined first.

4.3.1 *Sir*

Generally speaking, the term 'sir' is used in two ways. It can be spoken individually or together with some modifying terms (such as *Good Sir, Dear Sir*) to address a male addressee in personal spoken and written communication. When it is capitalised as *Sir* and put to use before a forename of a knight or baronet (*Sir John*), it designates a rank of nobility. Since the manner of address and the connotation implied in each address term may differ between English and Chinese, it is very important to probe how translators have conveyed the courtesy title into Chinese, and which Chinese equivalent titles are used as the rendition for the specific noble rank 'Sir+forename'. With these purposes in mind, the first example illustrates how the noble title 'Sir' has been converted into Chinese.

(4-22) ST: "Good night, ***Sir John***", said the parson. (p2, c1, *TOTD*)
TT1: "您好，约翰***爵士***"，牧师说。
TT2:「晚安，約翰***爵士***。」牧師說。

The honourable and dignified title 'Sir' in 'Sir John' in the first instance is rendered as '*jueshi* 爵士', which can be regarded as its equivalently corresponding translation in Chinese since all translated versions for the eight instances identified in the ST (see Table 3-3) have consistently used this same specific Chinese title *jueshi* as the rendition for *Sir*, when it is used to highlight the rank of nobility in the novel. This nearest TL equivalent lexical word can be thus considered to be a literal translation in terms of strategy.

Apart from its use as a respectful form of address for a baronet, *Sir/sir*, as noted above, is a courtesy title that can be said to a male addressee in the English-speaking world as illustrated in following instances.

(4-23) ST: "***Sir***, I give you my word..." (p58, c10, *LW*)
TT1: "*先生*，我以一个绅士的名义向你保证..."
TT2:「*主席*，我向你保證....」

(4-24) ST: Mr. Pickwick, ***Sir***, ... (p27, c10, *LW*)
TT1:匹克威克先生，*阁下*:...
TT2: 匹克威克先生，*大人*:...

In 4-23, the title 'Sir' is said to a person who acts as a chairman in an organisation; thus, two selected renditions include a politely general title '*xiansheng* 先生 (Mr)' in TT1 and a title '*zhuxi* 主席 (chairman)' which indicates his position and status in TT2. For a different purpose and on a different occasion, the 'Sir' in 4-24 is used in a written document, not spoken discourse. Consequently, applying the Chinese letter-writing style form of address that generally uses a very polite title, the 'sir' in this letter is rendered as '*gexia* 閣下 (sir or your honour)' in TT1 and '*daren* 大人 (your honour)' in TT2. The former is a typical Chinese address form used to address the recipient at the beginning of a (formal) letter, to highlight politeness and deference regardless of the age and social status of the addressee and his acquaintanceship with the interlocutor. It is occasionally used as a vocative case when the speaker wishes to highlight his politeness toward the listener. Alternatively, when the addressee has a higher social status or power which the writer or addresser wishes to highlight, a title such as *daren* or *zhuxi* is normally used as an address form in both spoken communication and at the beginning and in the body of a letter. The general title *xiansheng* can also certainly be used as a form of address since it implies courtesy and politeness as its definition. All these translated titles can be used in both spoken

communication and written discourse to indicate an honorific, deferent and polite attitude toward the addressee.

Among these usages, the form *daren*, aside from being used to upgrade the addressee and to highlight politeness and deference, can be given to emphasise the addressee's power vested in him according to his profession and social status. Examples:

(4-25) ST: 'I should like to ask you something, ***sir***.' (p61, c14, *TOTD*)
TT1:"我想问你一件事情，*先生*。"
TT2:「*大人*，我要問你一件事情。」

As shown in this illustration, the courtesy title *sir* in the ST is rendered as '*xiansheng* 先生' in TT1 and as '*daren* 大人' in TT2. In this example, the addressee is a pastor, who is the only person that can baptise and hold a Christian burial for the speaker's baby, who died only a few months after birth in the novel. The 'power' of the clergy is revealed as the ST indicates in the following extract:

> Tess, who mused on the christening a good deal, wondered if it were doctrinally sufficient to secure a Christian burial for the child. **Nobody could tell this but the parson of the parish**, ... (Hardy 1891/1994:121, my emphasis)

Instead of choosing a Chinese general title such as *xiansheng* in TT1, the TT2 translator has opted for a TL culture address form *daren*, to highlight the addressee's power and to emphasise his authority to carry out the religious ceremony for the speaker's baby.

Furthermore, being used to call attention to the addressee's power, the term *daren* has been used to render the title 'sir' when used to address a pastor, a judge or a member of a jury, who has the power to decide guilt or innocence, and the master or an aristocrat, who has higher social status and power compared with the speaker. In short, this translated title *daren* is selected by Chinese translators in order to convey the addressee's power in a way that is based on the TC norm.

Apart from the form *daren*, the implication of an addressee's power or social status can be carried by other different Chinese titles. The following examples show how and what different address terms are selected to denote the title 'sir'.

(4-26) ST: '.... But we'll see which is **master** here. ...?' 'Yes, ***sir***.' (p34 & 35, c43, *TOTD*)
TT1:"...不过我们要看看谁是这儿的老板...?" "是的，*先生*。"
TT2:「...不過我們看看誰是這裏的主人...?」「是的，*老闆*。」

(4-27) ST: "The doctor to see you, ***sir***", and the maid beckoned as she spoke. (p69, c5, *LW*)
TT1:"医生要见你，*少爷*，"女佣招手道。
TT2:「大夫來看您了，*先生*。」女僕邊說邊招手。

(4-28) ST: "No, ***sir***; Mrs. Archer went out in the carriage after luncheon ..."(p96, c31, *TAOI*)
TT1: "不在，*老爷*。阿切尔太太午飯後坐馬車出去了..."
TT2:「不，*先生*；亞契太太午餐後坐車出去了...」

(4-29) ST:"You left Paris yesterday, ***sir***?" he said to Monseigneur ...(p21, c9, Part II, *ATOTC*)
TT1:"你是昨天离开巴黎的吧，*先生*？"他对大人说，…。
TT2:「***爵爺***，你是昨天離開巴黎的吧？」他一邊就座，…。

Unlike the literal translation *xiansheng* used in TT1 for 'sir', the TT2 translator of 4-26 has selected the term '*laoban* 老闆 (owner or boss)' as its rendition. As the term 'master', highlighted and indicated in the ST, suggests, the addressee in this instance is the owner of a farm working with the speaker when the interlocution occurs. The term *laoban* is selected by the translator to emphasise the element of ownership and give prominence to the owner's power in the title. It is very common to address the owner or holder of a company or shop as *laoban* in Chinese communities since the title not only denotes the addressee's ownership but also designates his or her right to engage or dismiss employees. Furthermore, it also implies status in terms of wealth as well as a higher social position in Chinese societies. Clearly, this translation was selected based on target cultural language norm in conveying power in the environment of employment.

Analogously, the two translations '*shaoye* 少爺 (young/junior master)' in TT1 of 4-27 and '*laoye* 老爺 (master)' in TT1 of 4-28 are conventionally used to address a (junior) master when the addresser is a servant. In addition, the Chinese title '*jueye* 爵爺 (lordship)' in TT2 of 4-29 is also used as a rendition for 'sir' to emphasis the higher social status, particularly for the addressee who is an aristocrat or nobility. These three different Chinese translated titles for 'sir' have been selected and employed by Chinese translators in order to stress the addressee's power and higher social rank/status in the household, community and society, as well as ownership or the right of employment toward servants.

From the examples offered above, clearly, 'sir' has been rendered with various Chinese titles, to show politeness and deference, to focus attention on social status and power, and to stress the address relationship between the two interlocutors; all

these factors are taken into consideration by translators or editors during the translation process. In other words, if the term *sir* involves a subordinate or superordinate relationship, a difference in social status and the power granted or attributed to one's occupation, a specific title may be chosen by translators according to TL norm.

Added to that, the title 'sir' can be used to address the speaker's (grand)father in certain areas and earlier eras in novels, as far as the address relationship is concerned. Examples:

(4-30) ST: "I didn't know you'd come, ***sir***," he began ... (p95, c5, *LW*)
TT1:"我不知道您会来，*先生*，"他开口说...
TT2:「我不知道您回來了，*爺爺*。」他說...

(4-31) ST: ... and said, "Our duty to you, ***sir***, and madam;" .... (p2, c18, *AOHF*)
TT1: ....说一声，"敬*两位老人*家一杯，"...
TT2: ....然後說：「*爸*、*媽*，敬你！」...

In 4-30, the term 'sir' is said to the speaker's grandfather. Less concerned about the address relationship between the speaker and the listener, the TT1 translator has chosen the literal translation *xiansheng* to be faithful to the original, even though it may result in maintaining only a vague relationship between the two interlocutors. On the contrary, taking into account the blood relationship between the two interlocutors, the TT2 translator puts into practice the concept of Chinese kinship in translation, replacing the kinship term '*yeye* 爺爺 (grandpa)' for *sir* in translation; the replacement of a kinship is applied in accordance with the use in TL culture and the difference in generations and familial relation between two communicators.

Similarly, when 'sir' is said to the addresser's father in 4-31, it is rendered by the kinship form '*ba* 爸 (papa)' in TT2 or paraphrased together with 'madam' as '*liangwei laorenjia* 兩位老人家 (two senior persons)' in TT1. The point I wish to stress is that during the Victorian era in England, the use of 'sir' and 'madam' to address parents was expected in that 'respectable' society, which elucidates why 'sir' and 'madam' are rendered by the kinship term and by a respectful form in the illustrations above. In my opinion, a literal translation such as *xiansheng* has been adopted in order to give Chinese audiences the same uncomfortable feeling that it gives native speakers of modern English. However, some translators would choose a TC-acceptable term in order to conform to the TC and to help the reader. All these

translations are regarded as acceptable translations.

Furthermore, a polite title 'sir' could be taken over by a generic term in Chinese, irrespective of the 'power' or 'respect' involved in the conversation when the address relationship is taken into consideration. Examples:

(4-32) ST: -no, ***sir***, not even if he'd married a .... (p59, c33, *TAOI*)
TT1:"...不会的，*老兄*，即使他娶的..."
TT2.「...不會的，*各位*，就算他娶的...」

(4-33) ST: "... No, ***sir***; if a body's out hunting for ...." (p40, c18, *AOHF*)
TT1:"....不，*老弟*，要是有人要寻找..."
TT2:「...我告訴*你*，如果有一個人想要找....」

As can be seen in the above examples, the polite title 'sir' is rendered as '*laoxiong* 老兄(buddy)' in TT1 and '*gewei* 各位 (everyone)' in TT2 of 4-32 and '*laodi* 老弟 (buddy)' in TT1 of 4-33. The 'sir' in these two instances is given to the familiar listener(s) in a group of people in 4-32 and to a familiar younger social member in 4-33. In such circumstances, the implication of politeness or deference may be of less concern in translation when the translator takes account of the address relationship between two interlocutors. Consequently, some conventional generic and intimate forms of address are chosen by Chinese translators in these two examples. Among them, *laoxiong* and *laodi*, a fictive use of a kinship term, are used as the rendition for 'sir' since they are often said to a stranger or a familiar friend in Chinese, to demonstrate intimacy. It should be noted that they are put to use as the translations for 'sir' based on the address relationship between two interlocutors in the target-language culture. As discussed in Chapter Two, in Chinese custom, a kinship assumption term is commonly used as an address term to show affability, intimacy and closeness rather than to highlight politeness or the addressee's power. As a result, these translations may not reveal any aspect of politeness or deference either denotatively or connotatively.

Moreover, in TT2 of 4-33, the translator has rephrased the title 'sir' with another section of ST; as a result, a pronoun '*ni* 你 (you)' is used to refer to the addressee. As mentioned above, the addressee is a young man and the speaker is an older person and they know each other well. In such circumstances, the concept of 'politeness' is not brought to the fore by translation; that is why the TT1 translator chose *laodi* and why the symmetrical pronoun is used to address the listener in 4-33. The difference

in ages and familial relationship make the translators select symmetrical terms of address in translation, to conform to the TL norm.

In addition, an address term may be removed from a translation if it appears too many times in the same sentence or paragraph, such as the title *sir* in the following example.

(4-34) ST: 'Yes, ***sir***. We have often times the honour to entertain your gentlemen in their travelling backwards and forwards betwixt London and Paris, **sir**. A vast deal of travelling, ***sir***, in Tellson and Company's House.' (p14, c4, Part I, *ATOTC*)
TT1:"是的，*先生*。贵行人员在伦敦和巴黎之间公干时我们常有幸接待，*先生*。台尔森银行的出差人员不少呢。"
TT2:「*先生*，我們時常有幸招待你們往來於倫敦、巴黎之間的各位先生。泰生銀行來來往往的人多。」

As highlighted in the ST and TTs, there are three occasions of 'sir' in the original, yet only two of them remain in TT1 and only one of them is literally rendered in TT2 as *xiansheng*. The technique of omission employed in the translation might be the result of the fact that the term has appeared too many times in a sentence or a short paragraph, so the translators simply deleted one or more of them without rendering it literally. Despite doing this, the translated text seems to remain unaffected and poses little difficulty for target readers. This strategy is employed in a few cases in different novels. As Baker (1992:40) states, "it does no harm to omit translating a word or expression in some contexts, if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations".

Having discussed all the translated items for the title 'sir,' it is time to see how many different strategies have been employed in rendering this courtesy title. Literally, the polite title *sir* can be rendered as *xiansheng* or *gexia*; both reveal the connotation and denotation of courtesy in Chinese. More specifically, the latter is generally used to elevate the listener or recipient and is habitually used on formal occasions or (letter-) writing (Gu 1990). When it is capitalised as *Sir*, as a rank of nobility, its equivalent translation is most correctly denoted as *jueshi* in Chinese. Thus, the three terms *xiansheng, gexia* and *jueshi* are classified into the method of literal translation.

Apart from literal translation, there are several different terms used to render the title *sir* according to the 'power' relationship between the two interlocutors,

including *zhuxi*, *daren*, *laoban*, *shaoye*, *laoye* and *jueye*; these terms are rendered based on the language features of TC. Chinese translators have selected them to feature the addressee's power as well as social status. In all, the six address terms noted are customarily employed in Chinese culture and societies; thus, they can all be grouped into the strategy of cultural filtering. This technique employed in rendering a title of courtesy could be regarded as the optimal version of the translated text for target readers by employing Chinese titles into the receptor's language.

Unlike terms categorised as cultural filtering, which are options for translators to use TL address forms in translation, the technique of cultural substitution is employed when a Chinese address term is not inappropriate or less acceptable if it is rendered literally and used in Chinese-language societies. For instance, the term *sir* is rendered as *yeye* when it is used in addressing the speaker's grandfather and as *ba* when it is said to the speaker's father. This replacement by a kinship term instead of a courtesy title can be considered as cultural substitution in strategy, employed in order to conform to the target-language culture.

Furthermore, irrespective of the 'power' involved in the conversation, the fictive use of a kinship term such as *laoxiong* or *laodi* is also employed in the translation for *sir*, which aims to show closeness and intimacy toward the listener and is one of the most commonly-used terms to address both familiar and non-familiar members in Chinese societies. Moreover, the form 'sir' is replaced by the generic term *gewei* without indicating any specific intention or purpose, with the result that the implication of 'politeness' in the original 'sir' may not be revealed in the translated text; the terms *laoxiong* or *laodi* do the same, which is worth noting. In short, the strategy for these translations can be classified in the strategy of replacement, since the title is replaced by terms with less concern for the implication of 'politeness' or 'deference' than is revealed in the SL word 'sir'.

Additionally, 'sir' could be replaced by a pronoun of address '*nin*' or another address form such as '*liangwei laorenjia*' after paraphrasing other forms of address or a section of ST, which can thus be considered a technique of paraphrasing as a strategy. Paraphrasing is one of the translation methods in common use. It is defined by Dryden as a "translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not so strictly followed as his sense" (1680/1989:8) (see examples 4-31 and 4-33). In addition, the 'sir' in ST could be omitted from a translation, which is considered as employing the strategy of

omission.

To sum up, six types of strategy are put to use in translating the title 'sir' in this study: literal translation, cultural substitution, cultural filtering, replacement, paraphrasing and omission.

4.3.2 *Miss*

As a general title, *Miss/miss* can be used on its own or prefixed to the forename or surname of an unmarried woman or girl. As Braun (1988) stated, general titles exist in almost every language, and Chinese, indeed, has equivalent corresponding term(s) for 'Miss/miss'. The following illustration shows two basic renditions for this title.

(4-35) ST: 'Dear ***Miss*** Brangwen, are you coming ...' (p3, c21, *WIL*)
TT1:"亲爱的布朗温***女士***，你很快...."
TT2:「親愛的布朗溫***小姐***，你不久....」

As highlighted in the above example, the general title 'miss' is rendered as '*nüshi* 女士 (lady)' in TT1 and '*xiaojie* 小姐 (Miss)' in TT2 both terms are usually employed in addressing or referring to a girl or an adult lady. Of the two, *xiaojie* is commonly said to a young and unmarried lady and has the nearest equivalence to the English 'Miss/miss'; thus, it is believed to be a literal translation for the general social title 'Miss/miss'. The former, *nüshi*, can extend to a lady in middle age or to a much older lady than the speaker, both married and unmarried. In this case, 'Miss Brangwen' is said by one of her students, a little girl. Although the addressee is a twenty-five-year-old unmarried lady, she is much older than the little girl; thus, the TT1 translator opts for this translated term to reveal the difference in ages between two interlocutors. Literally, the translated term *nüshi* does not semantically correspond to Miss/miss; it is nearly synonymic to the SL word so it is regarded as synonymy in terms of strategy.

Apart from rendering it literally into TT, the general title 'Miss/miss' could be removed from the translated text. Examples:

(4-36) ST: 'The word is not material, ***miss***; either word will do.' (p36, c4, Part I, *ATOTC*)
TT1:"用词无关紧要，**[omitted]**，两个叫法都是可以的。"
TT2:「字眼無關緊要，***小姐***，兩個名詞都可以用。」

(4-37) ST: "No. But the life I lead, ***Miss Manette,*** is not conducive …?"(p6, c13, Part II, *ATOTC*)
TT1:"没有病。**[omitted]** ，不过我的生活方式是不利于…?"
TT2:「不。不過我過的生活，***馬茜特小姐***，不會有益於…?」

In translating courtesy titles, the method of omission happens to both usages of the title 'Miss/miss', that is, the stand-alone form (*miss*) and the combination form ('*Miss+LN*') as illustrated in TT1 of 4-36 and 4-37 respectively. The speaker in the former instance seems to make a statement and the form 'miss' is inserted in the middle of the sentence, which causes the translated text to be interrupted or unnatural in TT; consequently, 'miss' is expunged from the TT1. In the other example, the entire general address form 'Miss+Manette' is removed from the TT1 because the context in this instance is describing the life of the speaker himself and the address form is used to draw the listener's attention, although there are only the two interlocutors present. The translation of this address form remains in TT2 in order to maintain the correspondence with the ST; however, the elimination of the entire title from TT1 makes no difference in discerning who the listener is in this sentence. Obviously, these two instances serve as good examples of the strategy of omission employed in the translation of the title 'Miss/miss.'

Using a pronoun to substitute for a noun of address such as a title 'sir' has been illustrated in the previous section; interestingly, the same technique is also applied in rendering a general title of address as elucidated by the following example in TT2.

(4-38) ST: "… But what is the matter? She doesn't notice a word! ***Miss Manette***!" (p90, c4, Part I, *ATOTC*)
TT1:"…怎么了？她一句话也没有听到！***曼内特小姐***！"
TT2:「…。怎麼啦！***妳***一個字也沒有聽！」

As shown in this example, the general title address term is located at the end of the sentence. In TT1, the translation of the title of address '*Miss Manette*' is fixed in the same place as in the original. However, in TT2, the general title (*Miss Manette*) is merged with the previous sentence: *She doesn't notice a word!* and is re-written and paraphrased as "妳一個字也沒有聽！('You did not hear a single word!', my translation)". This translation is not simply to rephrase or the replace one word with another or one address form with the other. This paraphrasing is to rewrite the ST and it makes the audience more able to comprehend who the addressee is and whom the speaker is talking to, since there are several listeners in this interlocution. The result

is that the paraphrased text may not retain the same information that appears in the original. As Chesterman comments, "this paraphrasing strategy results in a TT version that can be described as loose, free, in some contexts even undertranslated" (1997:104). The translator paraphrases, rewrites and even deletes part of the original text, which can be regarded as paraphrasing translation.

Unlike the result of paraphrased text, in which the general title '*Miss*' cannot be discovered in the translation, another strategy may be employed by retaining a title or an address term literally. However, the word-form or word-class is changed during the translating process. An example and explanation are brought up by the following instance:

(4-39) ST: "In your adopted country, I presume, I cannot do better than address you as a young English lady, ***Miss*** Manette?" (p54, c4, Part I, *ATOTC*)
TT1:"我看，在你所寄居的国家我只好称呼你英国*小姐*曼内特了。"
TT2:「在妳的第二祖國內，我想我只能把妳當做一位英國少女，用馬芮特*小姐*來稱呼妳。」
[The back translation for both translations TT1 and TT2 are:
TT1: I presume, in your adopted country I cannot do better than address you Miss English Manette (or English lady Manette).
TT2: In your adopted country, I presume I cannot do better than regard you as an English lady and address you as Miss Manette.]

In the ST, the address term 'Miss Manette' is separated from and located at the end of the sentence as a title of address. Both translations (TT1 and TT2) paraphrase the whole sentence and alter the word-class in structure, particularly in the expression of the address term, which is not as simple as rendering the general title literally and grammatically according to the ST. In the resulting translation, the meaning of 'Miss/miss' is still retained in the translation. However, the structure and word-class is significantly different from the original. This device is categorised as the technique of shifts (of expression). The term "unit shift" was originally coined by Catford (1965:73) and the unit denotes and covers a morpheme, word, phrase, clause, sentence or paragraph, which are grammatical or lexical in nature (see also Chesterman 1997:95). Generally, unit shift occurs with high frequency when an ST unit is rendered as a different unit in the translation.

So, how many types of strategy are made use of in translating the title 'Miss/miss'? According to the provided illustrations and elucidation, five different modes can be identified in this subsection: literal translation, synonymy, omission, paraphrasing and unit shift.

4.3.3 *Mr*

The term 'Mr', sometimes written as 'Mister', is used to address a male addressee and is generally used before a surname, a full name or even a forename. Both English and Chinese have equivalent terms and they are illustrated in the following examples, to elucidate types of strategy applied in Chinese translation.

(4-40) ST: '… he would be before the Tribunal again to-morrow, ***Mr. Barsad***? ---' (p65, c8, Part III, *ATOTC*)
TT1: "…明天他会第二次受审，是么，*巴萨*？"
TT2:「…明天又要審訊他嗎，*巴沙德先生*？」

(4-41) ST: … 'do you expect, ***Mr. Darnay***?' (p116, c3, Part II, *ATOTC*)
TT1: …"你等待的是什麼呢, **[omitted]** ？"
TT2: …「*達尼先生*，期待怎樣？」

In 4-40, the address term 'Mr. Barsad' is rendered intact in TT2, so the general title is directly rendered as '*xiansheng* 先生 (Mr)' as highlighted. However, just the personal name has remained in the translation of TT1, which means that the general title is deleted from the translation. On this occasion, the speaker is bullying the listener, so the concept of politeness feigned by the use of a courtesy title is not sufficiently important to be shown by using a well-mannered address term such as 'Mr+personal name'. Thus, TT1 deletes the polite form *Mr* from the translation but retains the personal name in translation. The technique of (partial) omission is applied in rendering a courtesy title with different forms according to the setting of the interlocution and the addressee relationship. Instances where either a name or general title 'Mr' of an address form 'Mr+personal name' remain in the translation can be identified in this study.

Added to that, an entire address term such as 'Mr Darnay' in the second example, 4-41, has been removed from the translation as the addressee is clearly indicated by another address term such as a pronoun 'you' in the sentence, as shown in the TT1 of this example. It should be pointed out that the technique of omission is carried out in translation only when the addressee can be clearly indicated or referred to from the context.

To sum up, two strategies are employed in the translation of title 'Mr' in this study: literal translation and omission.

4.3.4 Summary

In the information analysed and categorised above, eight types of technique are employed in rendering courtesy titles in this study: literal translation, synonymy, cultural substitution, cultural filtering, replacement, omission, paraphrasing and unit shift. All the renditions found for each of the three courtesy titles are listed in the following table (cf. Table B3 in Appendix B for the numbers of instances for individual translations identified in each strategy for courtesy titles in the two TTs).

Table 4.3: Types of strategy and Chinese translated terms for titles of courtesy

KM STG	Sir/sir	Miss	Mr
LT	*jueshi* 爵士 (Sir) *xiansheng* 先生(Mr; sir) *gexia* 閣下 (sir; your honour)	*xiaojie* 小姐 (Miss)	*xiansheng* 先生 (Mr)
SY		*nüshi* 女士 (ma'am)	
CS	*yeye* 爺爺 (grandpa) *ba* 爸 (papa)		
CF	*zhuxi* 主席 (chairperson) *daren* 大人(your honour) *laoban* 老闆 (boss) *shaoye* 少爺 (junior master) *laoye* 老爺 (senior master) *Jueye* 爵爺 (lordship)		
RP	*laoxiong* 老兄 (buddy) *laodi* 老弟 (buddy) *gewei* 各位 (everyone)		
OM	omitted	omitted	omitted
PA	paraphrasing (see 4-31)	paraphrasing (see 4-38)	
US		unit shift (see 4-39)	

As shown in the table and as discussed above, although Chinese has equivalent or correspondent terms for the three titles of courtesy and they are indeed put to use in translation under similar circumstances, nevertheless, other techniques such as cultural substitution and cultural filtering are also employed in translation when a literal translated term may not meet the target audience's expectations or conform to the target cultural or language norm. Most importantly, Chinese translators have options to use several different Chinese titles to convey and highlight power, politeness and even deference in accordance with Chinese custom when the address relationship between two interlocutors is taken into consideration. On this topic,

some generically intimate terms have been replaced by a courtesy title in translation when 'sir' is spoken by an older speaker to a youngster or used among close friends with similar or equivalent social status. In such cases, the connotations of politeness or deference may not be highlighted by a Chinese address term. That is to say, the relationship between the addressee and addresser plays a crucial role for Chinese translators in selecting a form of address in literary works. Furthermore, when a term of address is repeated several times in the same sentence or paragraph, translators may delete some of these instances since the addressee has been clearly indicated in the TT.

On the other hand, the other two techniques, paraphrasing and unit shift, are employed when an address term in the original is not distinct in the ST or when the translated result seems unnatural in the TL. It can be said that these strategies are employed in order to enrich or enhance the degree of readability in the translation.

4.4 Translation of generic terms of address

Generic terms are used to address a person without any particular or specific implication or metaphor. Generally speaking, they are used almost solely as colloquial address terms. For instance, *boy* or *girl* is said to a child or young adult in face-to-face communication or interaction but seldom used on formal occasions. However, not only can a generic term be given to a (non)-acquainted or (un)familiar social member, it is often used to address a familial member or relative. This section attempts to find out what translated terms and what strategies have been used by Chinese translators in rendering English generic terms that are used as forms of address.

Analysis in this section uses the same procedure as in previous sections and the three generic address terms with the highest frequency of occurrence are *boy, girl* and *woman* in that order. All different translated terms employed in rendering each generic address are elucidated individually with examples provided. Again, the highest frequency of occurrence of a generic vocative, *boy*, is examined first.

4.4.1 *Boy*

It is well-defined in all dictionaries that the word 'boy' denotes a male child or youth.

In real life, it can actually be said to people of different ages in order to show the speaker's implication and attitude/disposition. The following illustrations extracted from the corpus show how the term 'boy' is used in different circumstances and how Chinese translators have transferred it into Chinese.

(4-42) ST: "... good-bye, ***little boy***." (p79, c8, *WIL*)
TT1:"...再见，*小孩儿*。"
TT2:「...再見，*小男孩*。」

(4-43) ST: "...**my dear *boy***, ...?" Mr. Jackson good-humouredly retorted. (p53, c26, *TAOI*)
TT1:"... *亲爱的孩子*，...？"杰克逊和善地反驳说。
TT2:「... ***親愛的年輕人***...？」傑克遜先生和氣地反駁。

(4-44) ST: "You impertinent ***boy***! .... "(p5, c12, *LW*)
TT1:"好个鲁莽的*小伙子*!...."
TT:「你這個莽撞的*男生*!....」

It might seem that the addressee in the first example is a 'little boy'; yet, in the story, he is a middle-aged adult. He is spoken to in this way due to his aggressively immature behaviour. In order to show the speaker's innuendo and insinuation, both translators have singled out two typical terms: '*xiao-hai'er* 小孩兒 (little child)' in TT1 and '*xiao-nanhai* 小男孩 (little boy)' in TT2 respectively as the rendition of 'little boy' in 4-42. Ignoring the modifying term 'little' rendered as '*xiao* 小', the former, *hai'er* 孩兒, can semantically denote a child of either gender, while the latter, *nanhai* 男孩, means specifically a male child; both reveal the speaker's feeling of childishness that is implied in this address form.

Similar to the first example, the addressee in the second example is also an adult. Both interlocutors are colleagues and practise as lawyers in the same firm, but the addresser is much older than the addressee. Apart from the difference in age, the speaker's personal emotion and attitude are important factors in the using of the address term 'boy' in the original. As can be inferred from the phrase "good-humouredly retorted" in the end of the ST of 4-43, the addresser's attitude is imbued somewhat with contradiction and disagreement. Because of that, the writer uses 'my dear boy' to highlight the speaker's attitude toward the listener, which implies the addressee's innocence or ignorance regarding the matter with which they are dealing. Being aware of these aspects, the TT1 translator has rendered the term 'boy' as '*haizi* 孩子 (child)', which has the same meaning as *hai'er* discussed in the previous

example 4-42; on the other hand, the TT2 translator has chosen the term '*nianqingren* 年輕人 (youngster or youth)' as the rendition for 'boy', to reflect the addressee's true age and the speaker's mood. Both terms are habitually used to address a listener who is (much) younger than the addresser in Chinese communities, irrespective of the listener's gender.

In the third example, 4-44, as highlighted in both ST and the TTs, the term 'boy' in the phrase 'you impertinent boy' is rendered as '*xiao-huozi* 小伙子 (lad or young man)' in TT1 and '*nansheng* 男生 (schoolboy)' in TT2. Both terms are used to address a male addressee in Chinese-language societies. What is worth noting is that the latter, *nansheng*, is generally given to a schoolboy and to a junior by his (female) classmates or friends, whereas the address form *xiao-huozi* can be used by a speaker who is older than or has a similar age to the listener, irrespective of familiar or non-acquaintanceship with one another.

Although the term 'boy' is classified as a generic form of address, unlike the instances illustrated in these examples where the addressee is addressed and referred to as a non-kin tie social member, the term 'boy' is also commonly used to a child or a (young) man by his older family members, such as (grand)parents, aunts, uncles, and so on. An example:

(4-45) ST: 'Look into this book, ***my boy***,' he said...? (p10, c18, *TOTD*)
TT1:"你读读这本书吧，我的*儿子*，"他说,...?
TT2:他說，「*孩子*，看看這本書。....」

The address term 'my boy' in this instance is spoken by a father to his son, who is a young gentleman in story. Taking into consideration the relationship between the two interlocutors, the term 'boy' in 'my boy' is substituted by a kinship term '*erzi* 兒子 (son)' in TT1. This results in a kinship term replacing a generic form in translation, and this is a case of the technique of replacement being put to use by Chinese translators in rendering the term 'boy'.

On the other hand, 'boy' could be used to address an older family member and an acquainted and familiar social member in English-speaking societies and is often used together or in combination with 'old' as 'old boy' as in the following example:

(4-46) ST: "..., ***dear old boy***. But mother said—" (p52, c34, *TAOI*)
TT1:"...*亲爱的*。但母亲说过——"
TT2:「...*老爸*。可是媽媽說過——」

The entire form 'dear old boy', composed of the generic term 'boy' and two modifying words *dear* and *old*, is said to a very old gentleman who is the speaker's father in the novel. The son, the addresser, uses this term on purpose to show his affectionate intimacy, which can be easily inferred from the endearment term, *dear*. The whole endearment term is rendered as '*qin'aide* 親愛的 (dear)' and used as an address form in TT1 in which both words 'old' and 'boy' are expunged from the translated text but the endearment 'dear' takes over the place of the address form. As a result, the endearment alone is used as a form of address in TT1 and the term 'boy' has disappeared. On the other hand, the vocative '*laoba* 老爸 (old papa)' is utilised as the translation for 'dear old boy' in TT2. Transferring the feeling of affection and intimacy from English into Chinese, the TT2 translator has decided to use a target-culture acceptable term, rather than to render the SL form into TL semantically. This is because a kinship term is the only option for a Chinese child to address his or her parents or older relatives; it is unacceptable to use a generic term such as *old boy* to address an older familial relative, which is deemed discourteous and disrespectful behaviour in Chinese culture and language norm and is therefore taboo. In other words, as far as the translation of the generic term 'boy' is concerned, the deletion of 'boy' in TT1 is due to the constraint of a target-cultural language norm, which can be regarded as cultural omission in terms of translation strategy. Instead, in TT2, a kinship term has taken the place of the generic form in translation in order to conform to the target cultural norm, which is regarded as cultural substitution in technique.

Furthermore, the address form 'boy' can not only be used to a family member, it can be also given to a listener who has a good acquaintanceship with the speaker as the following examples demonstrate.

(4-47) ST: ... added Gerald. 'No, no, no, ***my boy***. ' (p228, c8, *WIL*)
TT1: ...杰拉德说，"不，不，**我的*伙计***。"
TT2: ...吉拉德補充說：「不，不，不，**我的*人兒***。」

(4-48) ST: '***Boy***... I want 'ee to go on an errand for me.' (p35, c1, *TOTD*)
TT1:"***小伙子***，...！我要你为我走一趟。"
TT2:「***小廝***，...我要你替我跑個腿。」

In example 4-47, both interlocutors are male adults and good friends. With their similarity in age, their relationship is more like that of brothers. Taking this relationship into account, both translators have selected conventional and vocative Chinese address terms for the generic term 'boy' in this instance: '*huoji* 夥計 (fellow, buddy or lad)' in TT1 and '*ren'er* 人兒 (people, fellow or folk)' in TT2. Both terms are used to address a (close) friend or to show intimacy. The former, *huoji*, particularly used among men, was originally used to address a clerk or waiter in a store or shop, but it can also be used to address a (close) friend to show intimacy, as in these examples. These two terms may not have the same or a synonymous meaning as the generic term '(my) boy' in 4-47, but they are used as the functional equivalent between two languages. According to Newmark, a functional cultural equivalent can be regarded as a subcategory of cultural equivalent and is more restricted in its use in translation (1988:83).

In 4-48, with its implication of friendliness and sociability, the term '*xiaohuozi* 小夥子' in TT1 is often used to address a youngster or teenager as discussed in 4-44. In TT2, the translation '*xiaosi* 小廝 (a page boy)' for 'boy' was used in the past and referred to a manservant. It is put to use in this instance due to the relationship between the speaker and the listener, since it can be inferred from the ST that the speaker is asking the listener to carry out a service for him.

In addition, considering the implication and connotation of the speaker's attitude toward the listener, the term 'boy' can be used as an address together with some modifying terms to highlight the speaker's feeling or attitude toward the addressee. For example:

(4-49) ST: "Wicked and cruel ***boy***!" .... (p38, c1, *JE*)
TT1:"你是个恶毒残暴的*孩子*！"....
TT2:「邪惡又殘忍的*傢伙*!」…

(4-50) ST: "Bad ***boy***, be quiet! ... " (p83, c21, *LW*)
TT1:"坏*小子*，住嘴吧！..."
TT2:「壞*孩子*，安靜些吧！…」

(4-51) ST: "Why, ***my boy***, you are all out of breath. ..?" (p6, c4, *AOHF*)
TT1:"怎么啦，我的*孩子*，这么上气不接下气的，...?"
TT2:「*小鬼*，你幾乎跑到喘不過氣來了。…?」

Since the translated term *haizi* 孩子 in these three examples has been discussed in the consideration of 4-43, I shall concentrate primarily on the other translations. The three different translated terms for 'boy' in above examples include '*jiahuo* 傢伙 (guy or lad)' in TT2 of 4-49, '*xiaozi* 小子 (a chap or bloke)' in TT1 of 4-50, and '*xiaogue* 小鬼 (a little devil or brat)' in TT2 of 4-51. They are used to show or imply the speaker's attitude toward the listener according to their modifying terms, as well as the occasion of the interlocution. For a negative feeling or sense, as can be inferred from the STs, the modifying terms 'wicked and cruel' in the first example, 4-49, and 'bad' in the second illustration, 4-50, are used to describe and criticise the addressee; consequently, two Chinese address terms *jiahuo* and *xiaozi* have been singled out as the renditions for 'boy' respectively. Both terms demonstrate a negative attitude/feeling toward the listener. In a similar manner, the other translation *xiaogue* is often used to refer to a child who is very annoying. However, it is worth noting that all three translations can also imply a warmness or closeness, particularly when spoken to a familiar or younger (family) member who is naughty or causing trouble, but loved nevertheless. In such cases, they reveal a less negative attitude. These terms are commonly used in Chinese communities, particularly in a colloquially private interlocution. They are regarded as a 'cultural functional equivalent', which is also classified as cultural filtering in this study.

In conclusion, as far as the strategy for the translation of 'boy' is concerned, strictly speaking, these translated terms, *nanhai* in TT2 of 4-42 and *nansheng* in TT2 of 4-44, can be regarded as literal translations for the generic term 'boy' as they have the greatest closeness to the SL word, especially as far as information about gender is concerned, because they can only be used to address a male listener. In the other translated terms illustrated in the examples above, the term *hai'er* in TT1 of 4-42 and *haizi* and *nianqingren* in 4-43 can refer to a child or youth regardless of sex; consequently, they can be all classified into the category of synonymy in terms of strategy in accordance with Chesterman's definition of a "near-synonym" for the ST word (1997:102; see also B1 in Section 1.2.1). Both groups of translated terms have similarity in semantic range, but not equivalence, especially since the former group classified in literal translation clearly indicates the 'male' child or youth, whereas the latter has no distinctive differential and can refer to both male and female. In short,

the gender serves as the yardstick for me to distinguish the two basic strategies in the translation of 'boy.'

The kinship term *erzi*, which has different meaning in lexicon, was selected by Chinese translators to replace the word *boy* to explicate and indicate the familial relationship and is used only when the speaker is one of the addressee's parents. The translated term is thus classified under the technique of replacement since it is not equivalent to the direct translation of lexicon in Chinese, nor is the term used as a generic form of address. Furthermore, the kinship term *laoba* has a significantly different meaning from the original 'old boy' and is selected by the Chinese translator based on the Chinese language norm. Distinctively different from the original in lexicon, it is chosen according to the address relationship and the speaker's intention of showing intimacy or affection toward the listener. *Laoba* is thus classified under the technique of cultural substitution since it takes the place of the translation of 'old boy' in order to conform to the TL norm.

Other terms, including *huoji*, *ren'er*, *xiao-huozi*, *xiaosi*, *jiahuo*, *xiaozi* and *xiaogue* are commonly used in Chinese communities, particularly as colloquial terms, to address a child, a youth or even an adult. These terms have functional equivalence between SL and TL, but not semantic correspondence. As Chesterman explains, a translation as "TL cultural or functional equivalent" for culture-specific items can be considered as cultural translation (1997:108). These expressions are widely used in Chinese culture and TL in order to show intimacy toward listeners, which causes them to be regarded as a technique of cultural filtering.

In addition, a generic term of address can be removed from the translated text when the addressee can be inferred from the translated text or when it is not acceptable in the Chinese address system. In short, six types of strategy are identified according to the renditions for 'boy' in this section; they are literal translation, synonymy, cultural substitution, cultural filtering, replacement and omission.

4.4.2 *Girl*

Parallel to the term 'boy' discussed above, the generic term 'girl' denotes a female child, or a young or relatively young woman. With the similarity in use, the term 'girl' can be said to both a younger familial relative and a (non)-acquainted social member as illustrated in the following examples.

(4-52) ST: "**My dear *girl***, there was no need of this ..." (p49, c15, *LW*)
TT1:"好*女儿*，你没必要这么做。"
TT2:「親愛的*孩子*，你用不著這樣做的。」

(4-53) ST: "That's my good ***girl***. You do try to ..." (p28, c12, *LW*)
TT1:"这才是我的好*妹妹*，你在努力..."
TT2:「這才是我的乖*妹妹*！你真的努力....」

The term 'my dear girl' in 4-52 is said by the addressee's mother to her daughter. Thus, the kinship term '*nü'er* 女兒 (daughter)' has been singled out by the TT1 translator to explicate the relationship between the two interlocutors. Alternatively, a neutral term '*haizi* 孩子 (child)' is selected as the rendition for 'girl' in TT2; both terms can be used to address one's own child.

Apart from parents, other older relatives can also use the term 'girl' to refer to a younger female child in a family. In 4-53, the speaker is the older sister of the addressee who is a little girl and is much younger than the speaker. Thus, the kinship term '*meimei* 妹妹 (younger sister)' has been chosen for the generic term 'girl' in translation. In this way, the address relationship between the two interlocutors is clearly elucidated in the translation.

Certainly, it is acceptable and practicable to render the generic term 'girl' into Chinese semantically, even when the addressee is a family member. An example:

(4-54) ST: "You wicked, wicked ***girl***! ...." (p34, c8, *LW*)
TT1:"你这个狠心、歹毒的*女孩*!..."
TT2:「你這個壞透、壞透了的*女孩子*!....」

The two translated terms, '*nühai* 女孩' and '*nühaizi* 女孩子' in TT1 and TT2 respectively, have the exact same semantic meaning as the English word 'girl'; all of them denote a young girl as well as a female child. As in 4-53, the speaker is the addressee's older sister. However, the speaker in this instance was really upset about her younger sister when this address term was used; thus, translators have singled out the general term as the translation for 'girl' rather than a kinship term, to show the distance between the addressee and the addresser. In this way, intimacy and fondness would not be highlighted, especially when the speaker is angry with the addressee.

The term 'girl' can also refer to a young female lady; the following three instances illustrate how 'girl' has been translated into Chinese when it is said to a

non-familial female youth.

(4-55) ST: "***Poor girl***, you're worn out..." (p22, c18, *TOTD*)
TT1:"可怜的*姑娘*，你是累坏了"
TT2:「可憐的人，你累壞了...」

(4-56) ST: 'Tess, ***my girl***, I was on the way to...' (p124, c46, *TOTD*)
TT1:"苔丝，我的*姑娘*，在我见到你之前..."
TT2:「黛絲，**[omitted]**，我和妳重逢之前...」

(4-57) ST: "..., ***my sweet girl***, you will make me happy. ..." (p14, c21, *LW*)
TT1:"...我的*宝贝*，将令我幸福..."
TT2:「...我的*甜心*，你就會讓我非常快樂了...」

As highlighted in these instances, the Chinese address term *guniang* 姑娘 has been used as the translation for 'girl' in TT1 in 4-55 and 4-56. It has a very close semantic meaning for 'girl' and is widely used as a vocative form in TL to address a girl, young woman or lady. Another translated term '*kelian-de ren* 可憐的人 (poor person)' used for the address form 'poor girl' in TT2 of 4-55, can be used to all people, irrespective of gender, age or relationship. Furthermore, as highlighted in TT2 of 4-56, the address term 'my girl' is removed from the translation. Since the addressee's name 'Tess' is already referred to at the beginning of the sentence, it is clear who the addressee is. Thus, the address term 'my girl' can be considered a repeated address form, which causes the TT2 translator simply to eliminate it from the translation.

When 'girl' is said to a lover, a translator uses an endearment to represent or replace a generic form in TL. Example 4-57 can serve as a good example of this. The address form 'my sweet girl' is said in the novel to a lover; thus, it is rendered as '*wode baobei* 我的寶貝 (my treasure/baby)', and '*wode tianxin* 我的甜心 (my sweetie)'. Although the latter seems to render from the modifying term rather than from the address itself, the entire address form remains as a form of address. Both translations in TL are always used to a person to whom the speaker is endeared, a child, lover or spouse. They are replaced in this instance since both interlocutors are lovers. Thus, both endearment terms are selected by translators to put the accent on the relationship.

According to these translations, three types of strategy can be classified and claimed here. The terms, *nühai(zi)* and *guniang*, can be classified into the category of literal translation, since they clearly indicate the addressee's gender and are used as

generic terms in Chinese. Other translations, *haizi* and *(kelian-de) ren*(*'er*), can be classified as synonymy since they can refer to a child or people of both genders in a family or society. Furthermore, 'girl' has been also superseded by a kinship term, such as *nü'er* and *meimei*, or by an endearment such as *baobei* and *tianxin*, when the relationship between the two interlocutors can be inferred from the text: these terms can be classified into the mode of replacement in technique. In addition, when it is practical to have no translation for 'girl', omission is the strategy employed in Chinese translation. In summary, according to the instances provided and discussed, the strategies employed in this section for 'girl' include literal translation, synonymy, replacement and omission.

4.4.3 *Woman*

The term 'woman' can be used as an address form to refer to an adult human female or a female worker or employee. Both English and Chinese have such a generic term to address an adult female. Related translations for the term 'woman' are elucidated below:

(4-58) ST: "...Here, ***woman***! The child is yours..." (p6, c4, *TSL*)
TT1: "...听我说，*妇人*！这孩子是你的..."
TT2:「你來，*女人*！這個孩子是你的...」

There are two similar address terms '*furen*妇人 (a (married) woman)' in TT1 and '*nüren*女人 (woman)' in TT2 used in this study to render the female adult address term 'woman'. Both terms correspond semantically to the English term 'woman' to address an adult lady or woman. Generally speaking, the former is more polite than the latter when it is directly said to the addressee. Also *furen* can refer to a married woman whereas *nüren* can denote a single or married female adult. In the story here, the speaker is using a tone of impoliteness which is virtually ordering the addressee to do something, and the addressee is married and has one little girl. Both translations in this instance can be regarded as literal translation, which is the only strategy identified in rendering the form 'woman' for the thirteen instances on which it occurs in this study.

4.4.4. Summary

In the information analysed and categorised above, the translation strategies employed to render the generic terms of address in this section include six types: literal translation, synonymy, cultural substitution, cultural filtering, replacement and omission. All the translated expressions employed in rendering for these three generic addresses are grouped according to their strategies in Table 4.4 below. (Again, for numbers of instances for each translated term and individual strategies in the two TTs, please see Table B4 in Appendix B for details.)

Table 4.4: Types of strategy and Chinese translated terms for generic terms

GT STG	Boy	Girl	Woman
LT	*nanhai* 男孩 (boy) *nansheng* 男生(schoolboy)	*guniang* 姑娘(girl) *nühai(zi)*女孩(子) (girl)	*furen* 婦人(woman) *nüren* 女人(woman)
SY	*haizi/'er* 孩子/兒(child) *nianqingren* 年輕人(youth)	*haizi* 孩子(child) *ren('er)*人(兒) (person)	
CS	*laoba* 老爸(old papa/dad)		
CF	*huoji* 夥計(buddy or lad) *ren('er)*人(兒) (fellow; folk) *xiao-huozi* 小夥子(young lad) *xiaosi* 小廝(page boy) *jiahuo* 家伙(guy; lad) *xiaozi* 小子(a chap or bloke) *xiaogue* 小鬼(little devil; brat)		
RP	*erzi* 兒子(son)	*nü'er* 女兒(daughter) *meimei* 妹妹(younger sister) *baobei* 寶貝(treasure) *tianxin* 甜心(sweeties)	
OM	omitted	omitted	

Comparison of the ST and its translations shows that a generic vocative is habitually used as an address form in both SL and TL; thus, apart from these directly translated terms employed in translation, some synonymic terms are also put to use by translators in order to avoid repeatedly using the same term. However, when the translated generic form rendered by its equivalent or correspondent term(s) cannot be accepted in the TC language norm, the method of cultural substitution is put to use again, especially for addressing a senior family relative, such as using 'old boy' to address the speaker's father. Furthermore, some often-used terms in the TL and TC are substituted for the literal translation of 'boy'. This is a technique which can be

considered cultural filtering or replacement in order to naturalise the translated text or conform to the use of TL for target readers. In addition, the technique of omission is employed when the listener can be clearly inferred or discovered from the translated text. To sum up, the address relationship between two interlocutors and the speaker's intention play a significant role for Chinese translators to employ different strategies and select appropriate terms in order either to conform to the TL norm or to enhance the interest or readability of the translation.

4.5 Translation of terms of address indicating occupation

An occupation term designates the addressee's profession or function and can serve as a form of address, such as *nurse, waiter* and so on. Some terms can be regarded as titles as well as occupation terms, such as *doctor* and *Colonel*, which are often difficult to distinguish, since they can fall between abstract nouns and occupational terms. The items examined in this section and categorised into occupation terms are in accordance with a profession or occupation when used as a direct address throughout the entire corpus. Occupation terms used in other ways or in other references will not be considered.

As in the previous sections, the three occupation terms *doctor/Dr*, *Colonel* and *nurse*, in that order, are the three terms with the highest frequency of occurrence of occupation terms of address in the English ST of the corpus. Strategies employed in translating these three terms are investigated in the following sections.

4.5.1 *Doctor/Dr*

The term 'doctor' can also be abbreviated as 'Dr' in written form; both have the same meaning. In English, 'doctor' can refer to both medical professionals and academic specialists. The latter usage, however, has no instances found in this study used as a 'direct address term'; so it is left out of consideration. When *Doctor/Dr* is used as term of address indicating occupation concerning medical professionals, it refers to a person who is "qualified in medicine and treats people who are ill" according to *Cobuild English Dictionary* (Sinclair *et al.* 1987:488). An example:

(4-59) ST: '"Nevertheless, ***Doctor***, my sister married. ...?"' (p55, c10, Part III, *ATOTC*)
TT1:"'不过，**[omitted]**，我姐姐却结婚了...！"'
TT2:「『雖然這樣說，***醫生***啊，我的姊姊還是結婚了...』」

As highlighted in the example, the translation for the address term *Doctor* is omitted from the TT1, whereas the TT2 retains the term and renders it literally as '*yisheng* 醫生'. In this instance, there are only two persons in the room. The speaker recalls and states an event, and the addressee is the doctor, who is the only other person present. So, the TT1 translator decides to delete it from the translation, which is still regarded as an acceptable translation since target readers are still able to know who the listener is even though the direct address term is omitted from the translated text. Like the examples discussed in several preceding sections, the technique of omission is applied when there is no possibility of ambiguity in understanding who the addressee is. The address term here is used to draw the attention of the only listener on an occasion when the speaker is stating or describing a situation or an event, and expecting the listener's reply or comments. In short, according to this example, two types of translation strategy have been applied to translating the occupation term 'doctor' in this instance, literal translation and omission.

The address term could also be rendered differently according to the address relationship between two interlocutors, as the following instance exemplifies.

(4-60) ST: ..."where, my kind ***doctor***, did you gather ...?" (p7, c10, *TSL*)
TT1: ..."我好心的***朋友***，你在哪儿搜集到...？"
TT2: ...「我的好***醫師***，你是從什麼地方採來....」

Based on the context of the conversation and the address relationship, an occupation title may be substituted by another type of address term. As highlighted in TT1 of 4-60, the occupation *doctor* is replaced by the generic term '*pengyou* 朋友 (friend)' in translation since it is used in private and is spoken by the doctor's housemate. The Chinese translator renders this term on the basis of the relationship between the two interlocutors, rather than from the occupation point of view. That is to say, the translator takes the relationship between the speaker and the listener into consideration more so than their occupations. For instance, two persons who are friends or housemates rarely use occupational titles to address each other in private. In this way, the occupation title '*doctor*' is therefore replaced by and rendered as 'friend' in TT1 in this instance, which may imply the speaker's intention to show his

intimacy with the listener. In doing this, the substitution method is employed by a translator in order to highlight the relationship between the speaker and the listener in the story. In other words, based on the context of the conversation and the address relationship, an occupation title is likely to be replaced by other types of address term, which technique can be regarded as replacement.

Concerning the other address term '*yishi* 醫師' in TT2, this has the same meaning as the translation term '*yisheng*' in the earlier example 4-59. Both *yishi* and *yisheng* have the same literal meaning as the English *Doctor/Dr* when they are regarded as occupation terms. Thus, both *yishi* and *yisheng* can be deemed as direct and literal renditions of *Doctor/Dr* in terms of occupation; they are classified in the category of literal translation.

Generally speaking, almost every occupation term in English has its direct equivalent or corresponding translation(s) in Chinese. Theoretically, each would be rendered literally using the corresponding term(s). Nevertheless, an occupation term may be replaced by a different nominal term of address when other factors are taken into consideration, such as the address relationship between the two interlocutors or the type of occasion on which they are having a conversation. Based on the examples and information analyses above, the three techniques employed in transferring the occupation term 'doctor/Dr' into Chinese include literal translation, omission and replacement.

4.5.2 *Colonel*

The term 'Colonel' is a professional military rank and is typically held by an officer of a senior rank in the army; frequently, it is used to indicate occupation as well as title in ordinary life, and can be used on both military and non-military occasions. It is often used together with a personal name, e.g. *Colonel (Edward) John.* Alternatively, the address term 'Colonel' can be used alone as the example below shows.

(4-61) ST: "No bad news, ***Colonel,*** I hope?" said Mrs. Jennings ... (p8, c13, *SAS*)
TT1:"***上校,*** 我想没有坏消息吧,"...詹宁斯太太便说道。
TT2: ...詹太太就說：『***上校，*** 沒有壞消息吧...。』

As shown in this example, both translations TT1 and TT2 are consistent in rendering this occupation term literally and correspondingly from English into Chinese as '*shangxiao* 上校 (Colonel)', on all the eleven occasions identified as a direct address term in the entire corpus, since this Chinese rendition is considered to be the corresponding or equivalent literal term for the specific English military rank. This translated term is thus regarded as a literal translation in strategy, which is the only strategy identified for the translation of the occupation term 'Colonel' in this study.

4.5.3 *Nurse*

The occupation term 'nurse' may be rendered differently in Chinese in accordance with the function and task involved. The following two illustrations offer the two different renditions for the occupation term *nurse*.

(4-62) ST: .... "Well, ***nurse***, how is she?" (p45, c3, *JE*)
TT1: ..."嗨，*保姆*、她怎么样了？"
TT2: ...「*褓母*，她的情形如何？」

(4-63) ST: ***Head Nurse*** of Ward No. 2, (p50, c6, *LW*)
TT1: 2 号病房*护士长*:
TT2: 二號病房*護士長*:

As can be seen and compared in the two instances above, the occupation term *nurse* is rendered as '*baomu* 褓姆 (nanny)' in 4-62 or '*hushi* 護士 (nurse)' in 4-63 according to the function of each occupation in Chinese. The former, *baomu*, refers to a person who is trained to look after young children and the latter, *hushi*, denotes a person whose job is to take care of patients.

As shown in the translated texts in 4-62, both translators have chosen the term *baomu* as the rendition of *nurse* because of the nature of the listener's work involved in the story. In this instance, the nurse is working in a private house and looks after three children, so both Chinese translators render the word as *baomu*. Alternatively, if the task or duty involves taking care of patients or someone who is ill or injured, *hushi* could be the term used as the translation. In example 4-63, the address term "Head Nurse" is written to address the recipient who is acting as a head/chief nurse in a hospital in the story, so it is rendered as '*hushi-zhang* 護士長' in both translations. Thus, both renditions, *baomu* and *hushi*, are regarded as literal

translations of the occupation term, *nurse*. These results also indicate that Chinese translators would choose the appropriate term when the same English occupation term can refer to different jobs or titles.

4.5.4 Summary

According to the findings and classification of the translated terms, there are three types of strategy employed in rendering the three terms of address indicating occupation or profession in this section: literal translation, replacement and omission and the translated expressions and strategies used to render each term are tabulated as follows (see Table B5 in Appendix B for numbers of instances for each translated term and individual strategies in the two TTs):

Table 4.5: Types of strategy and Chinese translated terms for occupation terms

OT STG	**Doctor/Dr**	**Colonel**	**Nurse**
LT	*yisheng* 醫生 (doctor) *yishi* 醫師 (doctor)	*shangxiao* 上校 (Colonel)	*baomu* 褓姆 (nanny) *hushi* 護士(nurse)
RP	*pengyou* 朋友 (friend)		
OM	omitted		

As can be seen from Table 4.5, the literal translation approach is by far the most widely employed in rendering the occupation term since most occupation terms have a direct equivalent or corresponding translation(s) in Chinese. Moreover, it should be noted that Chinese translators are aware of the difference of occupations in the novel, although one occupation term may be rendered differently based on the addressee's profession or the function s/he serves. The instances illustrated in this section demonstrate that Chinese translators select literal terms in the rendition of occupation titles in accordance with each character's profession, function and work environment in each story.

Furthermore, an occupation title may be replaced by other terms in translation when the address relationship between two interlocutors and the occasion on which the interlocution is taking place are taken into consideration by translators. In addition, an occupation term could be deleted from the translated text if the

addressee is clearly known or can be inferred from the context of a conversation in the novel, and if the potential for ambiguity is absent.

4.6 Translation of terms of endearment

Terms of endearment are used very commonly to address children and close individuals in order to show affection, friendliness, fondness or closeness. Although terms of endearment occur in both Chinese and English, endearment terms used in English are very different from those used in Chinese because of the differences in language discourse and culture. One very present example of this is the relationship between the addressee and addresser while an endearment term is spoken. In English-speaking societies, an endearment term is habitually used to address and show intimacy toward the addressee, irrespective of the interlocutors' relationship, which can be strangers, (un)familiar members or friends. However, in Chinese-language groups, endearment terms, broadly speaking, are addressed almost exclusively to family members or persons with whom the addresser has a very close relationship, such as a lover, an adult or a child. Furthermore, the endearment is usually used privately, and seldom in public places in Chinese society. Thus, this section proposes to investigate how translators have converted English endearment terms in literary works into Chinese.

As mentioned in Chapter Two, some endearment forms (such as *dear, beloved*) can be used as a modifying term as well as a nominal address term. Since this study examines each type of address term respectively, endearment terms used as modifiers will not be dealt with in this section. The investigation in this section focuses mainly on terms used as an endearment form, not a modifying term. Again, as with the presentation in preceding sections, the three most frequently occurring endearment terms identified in this study are *dear*, *(my) love* and *dearest* in that order; the term 'dear' will be considered first.

4.6.1 *Dear*

As is very well-known, and statistically confirmed in this study, the word *dear* is the most often-used term to show affection in English and it can extend to several expanded terms, e.g. *(my) dear, oh dear*. However, usages in exclamation may be not

included as terms of endearment (e.g. *oh, dear*! or *dear me!*). Consequently, instances including 'dear' directly used as an affectionate form of address in English and its Chinese translations are illustrated and examined below.

(4-64) ST: '... Well, ***dear*** - about that question of mine -...?' (p8, c30, *TOTD*)
TT1:"...好了，***亲爱的***——关于我提出的问题...?"
TT2:「...好啦，***愛人***——談談我的問題...?」

(4-65) ST:"... if I were you, ***my dear***, I ..." (p41, c47, *TOTD*)
TT1:"...如果我是你，***亲爱的***，我..."
TT2:「...***心肝***，我若是妳，我...」

The two address forms 'dear' and 'my dear' in the two examples above are said to a lover and a wife respectively. Literally, '*qin'aide* 親愛的(dear)', a semantically corresponding phrase for 'dear' in Chinese, is used as the rendition for both terms in TT1 consistently in the first two examples. Thus it is classified in the strategy of literal translation. It should be pointed that the literal term '*qin'aide*' was originally used as a modifying term in Chinese particularly in letter-writing, which makes it less likely to be used as a stand-alone address form. This is because a conventional Chinese address form is always a noun. Traditionally, the endearment term *qin'aide* is mainly used in Chinese letter-writing, not in a vocative or colloquial address form (Zhong Xiaopin 2002:155). However, it is used as a term of endearment in translation with very high frequency in this study, which is worth noting. This translated term can be regarded as an instance of significant evidence of a SL word that has been directly rendered from English into Chinese and used as a form of address, which deserves more attention (see 4-76 below for further discussion).

Having taken into consideration the address relationship between the two interlocutors, two conventional Chinese endearment terms '*airen* 愛人 (lover)' and '*xingan* 心肝 (deary)' are selected by translators to clarify the relationship between two interlocutors in the story. The former is mainly said to a lover or spouse and the latter can be extended to children; Besides, the latter is often used together with another Chinese endearment term '*baobei* 寶貝(my treasure)', which is also identified and used as an translated term for 'dear' in ECPCOLT. All the three terms, *airen, xingan* and *baobei*, are very traditional Chinese endearment terms and habitually used in private. They are used as translations because of their functional

equivalence between the two languages; thus, cultural filtering is the technique that can be claimed for these translated terms.

Apart from being given as a form of endearment to a lover or spouse, a child often receives an endearment from an adult or an older speaker. The following instances serve as examples to show what Chinese terms are selected as translations when a form of endearment is spoken to the speaker's child.

(4-66) ST: 'You could win her round to do anything, ***my dear***. ....' (p4, c5, *TOTD*)
TT1:"***乖孩子***，你会讨她的欢心的...."
TT2:「***親親***，妳可以得到她的歡心....」

(4-67) ST: "...Meg, ***my dear***... " (p27, c22, *LW*)
TT1: "...梅格，***我的好孩子***... "
TT2:「...梅格，***我親愛的女兒***...」

The speaker in 4-66 is the mother of the addressee and that in 4-67 is the father of the addressee, who is the daughter of the speaker in both examples. Hence, these terms '*guai haizi* 乖孩子 (good child)', '*hao haizi* 好孩子(good child)', '*qinqin* 親親 (dearer)' and '*ɥin'aide nü'er* 親愛的女兒(my dear daughter)', in order of appearance, are selected as renditions for 'my dear' in these two examples 4-66 and 4-67. These terms are commonly used in Chinese societies to the speaker's child, irrespective of the addressee's age. The former two, *guai haizi* and *hao haizi*, have similar meanings and are often said to a child or young person when s/he is well-behaved. They are commonly used as address terms to show affectionate intimacy toward the listener, especially towards a child. The term *qinqin* has a similar meaning to the translated term '*xingan*' discussed above in TT2 of 4-65. The other term, '*qin'aide nü'er*', is added the kinship term '*nü'er* (daughter)' followed immediately by the literal translation for 'dear' and used as an endearment form, to highlight the relationship between the two interlocutors. All these forms are often used by older family members to address their child(ren), to show affection.

As noted above, it is common in certain English-language communities to use an endearment to address a person who is a non-familial relative or even a non-acquaintance of the speaker, but this would seldom occur in Chinese custom. Thus, the following instances illustrate how Chinese translators convert the feeling of endearment into TL.

(4-68) ST: "Not a soul, ***my dear***. The house is empty half the day ...." (p13, c6, *LW*)
TT1: "不会有人听到，*亲爱的*...."
TT2: 「絕對不會有一個人聽到呢，*小姑娘*....」

(4-69) ST: "... thank you, ... ***dear***. It's our day for a letter .... " (p15, c15, *LW*)
TT1:"谢谢你。...*亲爱的孩子*。今天应该有信来...."
TT2:「謝謝你，...**[omitted]**。今天應該收到信的....」

Both the addressers in these instances are one generation or much older than the addressee, a child or young adult; both interlocutors have no kin tie in each instance. Apart from the literally word '*qin'aide*' used again as the rendition in TT1 of 4-68, these Chinese generic forms, '*xiao guniang* 小姑娘 (young lady)' and '*(qin'aide)haizi* (親愛的)孩子 ((dear) child)' are replaced as renditions for '(my) dear' respectively in these examples.

In 4-68, the addresser is an old gentleman who is a neighbour of the addressee, a little girl. Based on the address relationship and the addressee's age, the Chinese generic term '(*xiao*) *guniang*' replaces the endearment in TT2. This is a conventional form to address a non-familial female social member to show friendliness. As mentioned above, an endearment is merely said to a family member or lover in Chinese societies; for a non-familial social member, a generic form is always the choice for a Chinese native speaker. That is why this term '(*xiao*) *guniang*' is chosen here to replace the endearment in translation. Such a generic form cannot only be used to address a familiar girl but also a non-acquainted female listener, including a stranger, which is a usage also identified and confirmed in this study since this term *guniang* is used in this study to address a female stranger encountered on the street.

The other Chinese generic form '(*qin'aide*) *haizi*' in TT1 of 4-68 is used to address a teenager. The addressee in this example is a young gentleman who is the neighbour of the addresser. In the novel, the addresser has four children whose ages are similar to the addressee; thus, treating the younger addressee as her child, the addresser uses a traditional affectionate way to address the listener, (*qin'aide*) *haizi*, in TT1, to show her intimacy and closeness, but less endearment.

In other words, to address a non-familial younger child or youth who is (much) younger than the speaker, these Chinese forms, '(*xiao*) *guniang*' or '(*hao/guai)-haizi*', are habitually used as an address form to show fondness and intimacy. Nevertheless, what is worth emphasising is that the generic Chinese term reveals less feeling of 'endearment.' This is to say, the endearment in ST may not be conveyed into Chinese

by these generic forms as its renditions and these terms are chosen because of the constraint of TL norm. This is because an endearment is seldom used to address (un)familiar non-kin adults except lovers; hence, a generic form takes the place of an endearment in translation, which makes the translation more natural and closer to TL use. The mode of replacement from a ST endearment into a TT generic form can be regarded as cultural substitution in technique.

Furthermore, what is worth noting is that it seems uncommon to use an endearing address to a male addressee in Chinese custom, especially for a (young) adult as in 4-69, even though both interlocutors know each other very well and have one generation difference between them. Instead of rendering an endearment in the TL, a translator has expunged it from the rendition in order to observe Chinese custom or to conform to the TL conventions. This method of deletion is put to use because of the constraint of language norm in TL, which can be considered as cultural omission in strategy. The deletion of an endearment, as in the TT2 of 4-69, can be considered as an applicable strategy in Chinese translation when there is no difficulty in identifying who the addressee is in the interlocution.

According to the examples and discussion above, the term *qin'aide* has equivalent correspondence to the English 'dear', so it is regarded as literal translation in strategy. The traditional endearments *airen, xingan, baobei* and *qinqin* are all classified into the category of cultural filtering since they are used as cultural functional equivalent terms as endearment forms in TL. Alternatively, a kinship term such as '*nü'er* (daughter)' used as a rendition for an endearment can be considered as the mode of replacement, as the kinship is used to show or highlight the relationship between the two interlocutors. Some other terms such as '*(guai/hao) haizi*', '*(qin'aide) haizi*' and '*(xiao) guniang*' are used to show intimacy to a child or youth, but they have no semantic equivalence to the endearment term. It can be said that English endearments were superseded by these generic forms in translation owing to the decision to conform to TL use, so they are considered as cultural substitutions in technique. Apart from the translated term, an endearment has been obliterated from translation, which can be classified into the strategy of omission. In short, five different types of strategy have been adopted in rendering 'dear': literal translation, cultural substitution, cultural filtering, replacement and omission.

4.6.2 *My love*

The form 'my love' is another English term of endearment habitually said to a person dear to the speaker, to show intense feeling of deep affection. People use it as an endearment form and say it to a listener, particularly a lover or a child. Examples:

(4-70) ST: "***My love***," said her mother … (p6, c10, *SAS*)
TT1:"我的*乖孩子*，"她母亲说....
TT2:「我的*女兒*，」她母親說....

(4-71) ST: "I wrote to him, ***my love***, last week ...." (p6, c48, *SAS*)
TT1:"*好孩子*，我上星期给他写了封信...."
TT2:「*親愛的*，我上星期才寫信給他的....」

In these two examples, 'my love' is spoken to the addresser's daughter. Adopting the Chinese endearment forms for children, the two TT1 translators have selected the conventional affectionate generic address terms '*guai haizi* 乖孩子 (good child)' and '*hao haizi* 好孩子 (good child)' as the renditions for 'my love' in 4-70 and 4-71 respectively; they have been discussed in the section above (see TT1 of 4-4-66 and 4-67). Slightly different from using a generic term such as 'child', the TT2 translator of 4-70 took another option and used a kinship term '*nü'er* 女兒 (daughter)' as the translation, to highlight the address relationship between the two interlocutors. All these terms are habitually used in Chinese communities when someone addresses a child or his/her daughter. Alternatively, a literally translated endearment term '*qin'aide* 親愛的' for 'dear' has again been used in the TT2 of 4-71 as a stand-alone endearment term, which is worth noting (see example 4-76 below for a full account).

As well as addressing a child in a family, 'my love' is also said to a lover and a spouse. Examples:

(4-72) ST: 'No, ***my love***. Calm yourself. ....'(p15, c33, *TOTD*)
TT1: "不，*我的爱人*。你要冷静下来..."
TT2:「不，*吾愛*。冷靜一點....」

(4-73) ST: "***My love***, have you been asleep?" said his wife, laughing. (p38, c19, *SAS*)
TT1:"*我的宝贝*，你睡着了吧？"他妻子边说边哈哈大笑。
TT2: 他太太笑問：「*我的愛*，你睡著了是不是？」

The form 'my love' is used to address a male lover in 4-72 and a husband in 4-73 and it has been rendered by four similar translations. These are, in order, '*wode airen*

我的愛人 (my lover)' in TT1 and '*wu'ai* 吾愛 (my love)' in TT2 of 4-72, and '*wode baobei* 我的寶貝 (my treasured one)' and '*wode'ai* 我的愛 (my love)' in TT1 and TT2 of 4-73 respectively. All of them have the nearest and closest meaning to the English term semantically; they are thus classified as literal translation in strategy. The first translation is mainly used to a lover, the other three terms are also suitable for addressing a child or spouse.

To sum up, these translations, '*wode airen*', *wu'ai*, '*wode baobei*' and *wode'ai*, correspond semantically to the English form 'my love'; they can be claimed to be literal translations. The term *qin'aide* is rendered from 'dear' used as an endearment form, which has synonymic meaning used as an endearment, so it is classified as synonymy in terms of strategy. The kinship term *nü'er* replaced the endearment term in order to feature the address relationship, which is considered as 'replacement' in terms of strategy. Other terms, such as '*(guai/hao) haizi*' rendered for 'good/nice child', have significant differences in meanings from the endearment term 'my love'; they are put to use because of the constraints of cultural language use, so they are classified as cultural substitution. Furthermore, like the deletion of the rendition for 'dear' from TT2 of 4-69, an instance of removing translation for 'my love' has also been identified in the TT, which is therefore regarded as 'omission' in terms of strategy. In short, five strategies, literal translation, synonymy, cultural substitution, replacement and omission are used in rendering the term 'my love' in Chinese translated literary works.

4.6.3 *Dearest*

Derived from the endearment form 'dear', as discussed in section 4.6.1, the superlative form 'dearest' is also widely used as an affectionate form of address in English. The uses of this term in English and its Chinese translations are examined in the following examples.

(4-74) ST: 'Yes, ***dearest***.' (p22, c5, Part III, *ATOTC*)
TT1:"是的，***乖乖***。"
TT2:「是的，***寶寶***。」

(4-75) ST: "***My dearest*** , don't mention governesses..." (p13, c17, *JE*)
TT1: "***我的宝贝***，别提那些家庭教师了..."
TT2:「***親愛的***，別提家庭教師了...」

In the first instance, the term 'dearest' is said to a little girl by the addressee's mother. Thus, both Chinese translators have singled out two conventional Chinese affectionate and endearing forms, '*guaiguai* 乖乖 (well behaved)' in TT1 and '*baobao* 寶寶 (baby)' in TT2, as their renditions to suit the translation to TL convention.

In the second instance, 'dearest' is said to the speaker's own child, who is a young lady in the story. Instead of directly rendering it as '*qin'aide*' in TT2 of 4-75, the conventional Chinese form '*wode baobei* (my treasure)' is used in TT1. As discussed above, in Chinese custom, it is a very conventional mode to address a child by using a form such as *guai(guai)*, *baobao*, and '(*wode*) *baobei*' (as well as *xingan and qinqin* illustrated in TT2 of examples 4-65 and 4-66 respectively), to show intimacy and fondness to a child, so these translations have the characteristic of cultural equivalence as an endearment form.

To extend affection and endearment, the form 'dearest' is often said to a lover and spouse as the following examples illustrate.

(4-76) ST: 'Ah --- it is for your good, indeed, ***my dearest***!' (p15, c28, *TOTD*)
TT1:"啊—...的确是为你好啊，***最亲爱的***！"
TT2:「啊...，真的，***愛人***！噢，相信我。」

(4-77) ST: 'Why do you cry, ***dearest***?' (p63, c30, *TOTD*)
TT1:"你为什么要哭呢，***最亲爱的***?"
TT2:「妳為什麼哭呢，***情人***?」

In these examples, the term 'dearest' has been rendered directly from English into Chinese as an endearment such as *qin'aide* (see the TT2 of 4-75) and its superlative of 'dear' as '*zui-qin'aide* 最親愛的 (the dearest)' highlighted in both TT1 of 4-76 and 4-77. It should be pointed out that these directly translated endearment terms are often found in translated text, but seldom used as vocative address forms by people in TL, especially the superlative form of translation, which is an interesting translation phenomenon in Chinese translation. These translated terms of address are examples of so-called "translationese" (Nida and Taber 1969:210) as they have the feature of "being unnatural" in TL (Cheng Xixu 2006:105). This form has, however, been borrowed and used in translations for a long time and has become an accepted norm of translation. Most interestingly, it actually affects the TL usage since it has

been accepted and is used as a form of address in Chinese-language communities nowadays, particularly by the younger generations and in literary translation (Huang Hongwei 2003:24). This translated term can be regarded as an instance of significant evidence of SL usage that has been directly rendered from English into Chinese and used as a form of address, which deserves more attention.

On the other hand, several traditional Chinese endearment terms, '*airen* 愛人 (lover)' and '*qingren* 情人 (lover)', have taken the place of direct translation in the final product. These two terms merely address a lover and a spouse. Aware of differences in use, Chinese translators have selected these terms carefully. In this way, the address relationship between two interlocutors can be clearly inferred from the TT.

So, what strategies are employed in rendering the 'dearest' endearment form? Clearly, *zui-qin'aide* can be claimed as literal translation in technique and *qin'aide* is believed to be a synonymic term for 'dearest.' The terms *guai(guai)*, *baobao*, *baobei*, *xingan*, *qinqin* and *airen*, could all be classified into cultural filtering, since they have cultural functional equivalence between ST and TT. Moreover, the term *qingren* is used to emphasise the relationship of two interlocutors, so it is considered as the mode of replacement for the endearment term 'dearest'.

4.6.4 Summary

According to the examples analysed and categorised above, six types of translation strategy are employed by Chinese translators to render endearment terms: literal translation, synonymy, cultural substitution, cultural filtering, replacement and omission. All the translated terms employed in rendering these three endearment forms are grouped in the manner of the strategies adopted in Table 4.6 below (for numbers of instances for each translated term and individual strategies in the two TTs, please see Table B6 in Appendix B for details).

Table 4.6: Types of strategy and Chinese translated terms for endearment terms

ET STG	***Dear***	***My love***	***Dearest***
LT	*qin'aide* 親愛的 (dear)	*wode airen* 我的愛人 (my lover) *wu'ai* 吾愛(my love) *wode baobei* 我的寶貝 (my baby) *wode'ai* 我的愛(my love)	*zui qin'aide* 最親愛的 (dearest)
SY		*qin'aide* 親愛的 (dear)	*qin'aide* 親愛的 (dear)
CS	*guai haizi* 乖孩子 (well-behaved child) *hao haizi* 好孩子 (good child) *qin'aide haizi* 親愛的孩子 (dear child) (*xiao*) *guniang* (小)姑娘 (little) girl	*guai haizi* 乖孩子 (well-behaved child) *hao haizi* 好孩子 (good child)	
CF	*airen* 愛人(lover) *xingan* 心肝(deary) *baobei* 寶貝(my treasure) *qinqin* 親親(dearer)		*guaiguai* 乖乖(be nice) *baobaoi* 寶寶(baby) *baobei* 寶貝(my treasure) *xingan* 心肝(deary) *qinqin* 親親(dearer) *airen* 愛人(lover)
RP	*nü'er* 女兒(daughter)	*nü'er* 女兒(daughter)	*qingren* 情人(lover)
OM	omitted	omitted	omitted

It should be pointed out that some strategies, such as literal translation or synonymy, result in some translations retaining a foreign flavour in the TT because a form of address can be simply rendered out directly and literally from English into Chinese such as *(zui)-qin'aide*. It can be said that if literal translation is preferred by a translator, it is likely that there will be a foreign flavour in the TL concerning the translated endearment form. This can be explained by the fact that literal translation might not be the first option for translating when an endearment term such as 'dear' or 'dearest' is said to a non-familial listener, except between lovers. Hence, other address terms are selected according to the receptor's culture or language norm by employing such strategies as cultural filtering and cultural substitution.

In the comparison between the translations and ST, a translated endearment form is chosen involving the subjects who are directly addressed using an endearing term and according to whether it has its similar or corresponding translation in TL. For instance, when endearment terms are spoken to endearing (familial) persons or children, either direct translations from English into Chinese or the use of target-

cultural language endearment have been employed in translation. On the other hand, when it is used to address a non-familial listener, particularly a (young) adult, translators are likely either to delete it from the TT or to replace other target cultural acceptable forms by employing other techniques such as cultural filtering and substitution.

4.7 Translation of terms of abuse

Generally speaking, most terms of address aim to show positive attitudes toward listeners, such as politeness, endearment or intimacy and so on. Terms of abuse, on the contrary, are used to insult or to be rude to the addressee. This differs significantly from other nominal addresses discussed in previous sections in this chapter. Although abusive vocatives are used in both English and Chinese languages to show the speaker's attitude or intention toward the listener, terms of abuse might differ from one culture to another. For instance, the term *nigger* and its connotations might not work within Chinese communities. Moreover, *witch* is infrequently used in Chinese TL while it may often be used to address a woman to imply that she has a bad purpose or evil magic power in English. Thus, how Chinese translators have dealt with these differences in terms of abusive vocatives is looked at in this section.

The investigation employs the same procedure as previous sections. The three highest frequency of occurrence of abuse terms are *fool*, *witch* and *rascal*. Accordingly, *fool* is first examined next.

4.7.1 *Fool*

The word 'fool' refers to a person who acts unwisely. When it is used as address form, it denotes that the addressee is not sensible at all or lacks good judgement. Unlike the word 'idiot', 'fool' in English carries no connotation of insanity or permanent mental deficiency. The following three examples illustrate how the word is used in the ST and how Chinese translators have converted it into TL.

(4-78) ST: "Why, you born ***fool***!" She took up the spinning stick … (p45, c33, *AOHF*)
TT1:"什么，你这天生的***傻瓜***！"她拿起了纺纱棒，…
TT2:「什麼？你這個天生的***白癡***！」她拿起那根織布棒，….

(4-79) ST: '... ***you one-mouthed* fool**, mind yourself and don't obstruct me.' (p304, c8, *WIL*)
TT1:"...你这*蠢人*，别妨碍我了...."
TT2:「...你*這誇口的傻瓜*，小心自己不要阻礙我。」

(4-80) ST: "... Betsy, you old fool -- ain't you got any sense? ... ." (p16, c17, *AOHF*)
TT1 "...贝茜，你这*老傻瓜*——你还有点儿头脑么？..."
TT2:「...貝西，你這*老糊塗*——你有沒有頭腦啊？...」

The address form 'you born fool' in the first example, 4-78, is said by a woman to a young man who had indulged in very impolite and unacceptable behaviour. Consequently, the speaker intends to insult him. Two different terms have been selected by Chinese translators to render the 'fool' in this address; '*shagua* 傻瓜 (fool)' is the one shown in TT1 and '*baichi* 白痴 (fool or idiot)' is the other in TT2. Both Chinese terms are semantically corresponding to the English abusive term 'fool'. Moreover, another Chinese term '*chunren* 蠢人 (fool or blockhead)' illustrated in TT1 of 4-79 for 'fool' is also an abuse term to denote one who is foolish or stupid, which is similar to the two Chinese translations in 4-78. These three Chinese terms are indeed used very often in TL to indicate or refer to someone who is unwise or silly because of his or her behaviour, so they are classified as literal translation in technique.

Apart from that, the phrase 'old fool' in 4-80 is said to an old person in the novel, so it is rendered as '*lao hutu* 老糊塗 (dotard or one who is addlebrained)'; *'lao'* refers to 'old' in Chinese and '*hutu'* denotes 'muddle-headed'. This Chinese phrase, slightly different from the English abuse term 'old fool', is usually used to describe someone who is (getting) old, so s/he has become addlebrained or addlepated, often forgetting (some)things or making mistakes. This rendition is therefore considered as synonymy in strategy, since the renditions of the abuse term '(old) fool' in both SL and TL are not quite equivalent or corresponding, in comparison of the semantic meanings between SL and TL.

In addition to selecting a TL term for an abuse term, it is possible to repeat a vocative term from translation, for example,

(4-81) ST: '... Let her go, ***you fool, you fool*** -- !' cried Ursula ..... (p8, c9, *WIL*)
TT1:"...放它走，你这个*傻瓜*！"厄秀拉扯着嗓门...。
TT2:「...讓她去，你*傻瓜*，你*傻瓜*——！」歐色蕾發出最尖銳的聲音，...。

In this example, the address term 'you fool' appears twice in the ST. Selecting the same term as that in TT1 of the example 4-78, both translators in this example consistently and literally render it as *shagua*. In this instance, the speaker is really upset and unhappy about the listener's inappropriate behaviour, so the same address term 'you fool' is said to the listener twice. However, as can be seen from the translation TT1, only one address term is rendered, the other is eliminated from the translation. Clearly, this is the strategy of omission and it is put to use owing to the repetition of 'you fool'. This omission is carried out without having any influence on the result of the use of this abusive vocative.

In summary, according to these translated terms illustrated above, three types of strategy can be claimed with respect to the translation for the abusive form 'fool' in this study; they are literal translation, synonymy and omission.

4.7.2 *Witch*

The term 'witch' denotes a woman thought to have evil magic powers. It sometimes refers to a woman who has done some unpleasant or evil action to the speaker, particularly when it is used as an address term. The following examples show in what situation the abusive vocative is said to a listener and how Chinese translators have used their options in selecting Chinese terms as translations.

(4-82) ST: ..."What have you done with me, ***witch,*** ..."(p41, c15, *JE*)
TT1: ..."你怎么摆弄我啦，*女巫*，..."
TT2: ...「妳對我做了什麼，*女巫?*...」

(4-83) ST: 'Stop the churn, **you old *witch***!' screams he.... (p14, c21, *TOTD*)
TT1:'还不停下来，你这个老*巫婆*！'杰克尖声叫起来。...
TT2:『停下攪乳器，妳這老*巫婆*』他說，...

(4-84) ST: "Now, ... **you young *witch***, ...?"(p35, c8, *TOTD*)
TT1:"好哇，....你这个小*妖精*，...?"
TT2:「喏，...妳這小*妖精*? 」...

Consistently, both groups of translators have selected the same translation in each case. Three different abusive terms are chosen to render the term 'witch' in each address form and they are '*nüwu* 女巫 (a witch)', '*wupo* 巫婆 (a witch)' and '*yaojing* 妖精 (an evil spirit)' respectively in examples 4-82, 4-83 and 4-84. All three translated terms have a similar meaning to the English word 'witch' and are often

said to a female listener who has a bad intent or who has committed some bad behaviour. As can be inferred from the ST in each example, the addressee in each instance has done or treated the speaker badly; consequently, the term 'witch' is used to address the listener. All the three abusive vocatives here are indeed used to insult the addressee; thus, the translators have rendered them literally and semantically into the TT and chosen synonymic or similar insult terms as the translation. All of them are therefore classified under literal translation, which is the only strategy identified with respect to the translation of 'witch.'

4.7.3 *Rascal*

A mischievous or cheeky person can be called 'rascal' in English. It is particularly said to a man or child. However, as mentioned in Chapter Two, an abuse term could actually or easily be converted into a friendly address. Thus, the following examples illustrate how Chinese translators convey these implications into the translation.

(4-85) ST:..."**you impudent young *rascal*...**" and was going to hug him...(p60, c33, *AOHF*)
TT1: ... "你这个顽皮的小坏蛋，..."她正要拥抱他，...
TT2: ...「你這不知死活的*小兔崽子*，...」然後起身想要去抱抱他，...

(4-86) ST: "Why, TOM! Where you been all this time, **you rascal**?" (p16, c41, *AOHF*)
TT1:"啊，汤姆你这个*流氓*，这一阵子，你哪里去啦？"
TT2:「欸，湯姆！你到底跑到哪裡去了，你這匹*野馬*？」

In the first instance, the abusive term is said by the aunt to her nephew, Tom Sawyer, who visits her without informing her in advance and plays a joke on her when they first meet. When she has realised the truth, the abusive vocative 'rascal' is said with less the purpose of insulting or being rude to the addressee, but to imply a degree of intimacy. As Busse (2003:213) observes and notes, some abusive vocatives "can also be used less abusively or even as terms of endearment" and the term 'rascal' is one of them, which is indeed used and confirmed in this example. This intimate implication can be unveiled from the speaker's action indicated in the same ST, as the speaker "was going to hug him" after using the abusive term to address Tom Sawyer. Consequently, the translated term *huaidan* 壞蛋 (scoundrel, bastard or wretch) in TT1 of 4-85 is used here with a completely different connotation and implication from its Chinese literal meaning. Showing intimacy toward the listener, it implies a

positive feeling to the listener, especially when it is said to a child or a beloved person. In such circumstances, a modifying term '*xiao* 小 (little)' is customarily prefixed to the term *huaidan* to the form '*xiao huaidan*' as can be referred in the TT1 of 4-85. On the other hand, the TT2 translator has chosen to use one specific term from TL '*tuzaizi* 兔崽子 (brat or bastard)' for 'rascal' in accordance with the implication in the ST, to show the speaker's feeling and reaction to the listener's naughty action. Most importantly, both translations reveal a connotation of intimacy, not offence.

On a different occasion from the same story, but with the same listener and speaker, the translation changes. In this example, the term 'rascal' implies both positive and negative feeling to the listener simultaneously, since the speaker is perturbed by Tom's behaviour, since he is always fooling around outside. Being aware of the reason why Tom is being reproached, both translators make options to loan two target cultural abusive terms as translations. They are '*liumang* 流氓 (a hooligan or rascal)' and '*yema* 野馬 (a wild horse)'; the former denotes someone who is rude and dishonest and the latter implies someone who always fools around and is, like a wild horse, hard to trace or find. Both are habitually used in Chinese to refer to someone who indulges in bad or annoying behaviour. However, it is worth noting that the term *liumang* has been paraphrased with the personal name 'Tom' but nevertheless still acts as a form of address.

So, what types of strategy have been used to render the abusive term 'rascal' in Chinese translations? The terms *huaidan* and *liumang* can be regarded as literal translations since they have a meaning close to the English insult term *rascal.* The other two translations, *tuzaizi* and *yema*, can be grouped into the strategy of cultural filtering since the implication and use of both terms may not be similar to the original *rascal,* but they are customarily used as abusive vocatives in the Chinese language under similar circumstances. To sum up, two types of strategy have been identified in this subsection; they are literal translation and cultural filtering.

4.7.4 Summary

Four types of translation strategy are used for rendering terms of abuse in this study; they are literal translation, synonymy, cultural filtering and omission. All their

translated terms are listed in the following table according to the strategies applied. (Again, see Table B7 in Appendix B for numbers of instances for each translated term and individual strategies in the two TTs.)

Table 4.7: Types of strategy and Chinese translated terms for abusive expressions

AT STG	Fool	Witch	Rascal
LT	*shagua* 傻瓜(bastard) *baichi* 白痴 (fool; idiot) *chunren* 蠢人(fool)	*nüwu* 女巫 (witch) *wupo* 巫婆 (witch) *yaojing* 妖精(evil spirit)	*huaidan* 壞蛋 (scoundrel) *liumang* 流氓 (hooligan or rascal)
SY	*hutu* 糊塗(muddle-headed)		
CF			*tuzaizi* 兔崽子(brat) *yema* 野馬 (a wild horse)
OM	omitted		

As stated in the discussion, the three abusive terms have their corresponding or equivalent translation(s) in Chinese language; consequently, the technique of literal translation is primarily employed in translating, except in regards to the term 'rascal' since it could be treated not only as an abusive vocative but also as an endearment term. This result suggests that although 'faithfulness' to the original is the main concern for most Chinese translators, the speaker's personal emotion and attitude are also taken into consideration by translators during the translation process. Like the instance in 4-85, an abusive vocative does not truly aim to insult the listener but to show a reaction toward the listener's naughty action. Thus, Chinese translators would choose a vocative reflecting a speaker's implication rather than rendering it literally from English into Chinese. In other words, a speaker's intention and emotion in a story determines the Chinese translator's choices in translating. In addition, omission, still, is employed in rendering abuse addresses, particularly when a term repeatedly appears in the original.

4.8 Summary, discussion and conclusion

Strategies employed in rendering nominal address terms have been examined above with illustrations. Different types of strategy have been identified, which include (1) literal translation, (2) transcription, (3) partial translation, (4) synonymy, (5) cultural filtering (or naturalisation), (6) cultural substitution, (7) replacement, (8) omission, (9)

addition, (10) paraphrasing and (11) unit shift. Apart from these strategies, it should be noted that the application of (12) a 'footnote' is widely used together with the above strategies by Chinese translators to offer additional information with respect to the use of terms of address, particularly for a personal name and title. Furthermore, it should be pointed out that two or more strategies are often employed to render a specific term of address. All together, including the 'footnote' method, there are twelve different strategies employed by Chinese translators in rendering nominal terms of address in literary works, Anglo-American novels.

As far as the translation methods for nominal terms of address are concerned, the findings indicate that Chinese translators not only render them literally, but also employ other techniques to ensure that a translated address term is acceptable in TC, to conform to TL norms, to avoid repetition of the same address forms, and to avert confusion over ambiguous relationships between addressee and addresser. Consequently, the recourse to different strategies is indeed needed by Chinese translators and editors in rendering terms of address in literary works. For instance, strategies such as synonymy and replacement are utilised to alter some appropriated address terms in order to avoid the repetitive use of the same address form and to clarify the address relationship between two interlocutors. Strategies such as paraphrasing and unit shift are adopted to leave no doubt about whom the addressee is and what the speaker's intention implies. Furthermore, the use of cultural filtering or naturalisation in translation diminishes the use of unnatural literal translated terms so that some TL cultural or functional equivalents are used, either to conform to the TL norm or to make the translation familiar for the audience. Most importantly, cultural substitution, omission and addition are put to use when a direct translated term is unacceptable or inappropriate to convey the sense of the TC or to conform to the TL norm. These findings confirm Ndlovu and Kruger's (1998) study that translators would choose an acceptable form of address to render an address term that is unacceptable or inappropriate in the TC if rendered literally. Also the choice of address term in translation always takes account of the address relationship, the speaker's intention and the occasion of interlocution. This also confirms the comments that terms of address might change according to the degree of acquaintance between two interlocutors and/or the occasion of conversation or the meeting (Dickey 1997; Ervin-Tripp 1972b). In other words, the level of formality,

the degree of acquaintance, and the relationship between two interlocutors all play crucial roles in influencing translator's choice in renderings.

Apart from conforming to TL culture, some translators pursue or resort to different strategies in order to facilitate readers' comprehension of a story. For instance, strategies such as replacement, partial translation and naturalisation are employed in rendering a personal name for a specific character with the aim of helping the audience (see 4-7 or 4-8), since the result of a transcribed name is meaningless with a long word length and/or several significantly different names all referring to the same character, which poses a difficulty for target readers in distinguishing the characters and in following the story. These findings suggest that Chinese translators who implement different strategies in translating terms of address are not only concerned with the differences between two language cultures, but also with the needs of the readers.

More complicatedly, the strategies employed in rendering terms of address are not simply determined by considering each individual noun of address. A noun of address such as *sir* or *my lord* is not rendered simply with a semantically corresponding term; an implication of politeness or deference in a courtesy title may also be present or shifted from nominal to pronominal terms of address or both, which also confirms Zhong Haiying's (2003) study in Chinese translation of '*sir*' in *Vanity Fair* reviewed in Section 2.1.3. This is because Chinese, like European languages, has a distinctively clear-cut differential in pronouns of address, both symmetrical and asymmetrical. This raises the topic of how Chinese translators convey the asymmetrical address relationship from English into TL, and this issue is explored in the next chapter, the translation of pronouns of address.

Chapter Five Strategies in the Translation of Pronouns of Address

Pronominal forms of address are often separated into familiar, intimate or symmetrical pronouns on the one hand, and distant, polite, powerful or deferent on the other (Jucker and Taavitsainen 2003). Amongst the various languages, Chinese, as explained in Chapter Two, like French and German, is a language with a clear distinction in the use of pronouns of address when compared to English. It is well-known that the English pronoun *you* is the only pronoun of address in the modern English language, and there is no difference between its singular or plural forms, honorific or common forms, vocative and written cases, or its part of speech in grammar, allowing it to be either the subject or object of a verb in a sentence. Information about the specific number of people being addressed, however, and the speaker's intention and purpose, such as condescension, deference, intimacy etc., can be revealed by using other language units such as nouns of address (*sir*, *dear*), modal verbs (*would*, *could*), words (*request*, *gratitude*) and so on (Dunkling 1990:20). That is to say, implications of politeness, deference and power implied by a noun of address could possibly be underlined, accentuated or conveyed into Chinese by the employment of the Chinese honorific pronoun *nin* to render the English pronominal terms of address.

Strategies employed in rendering pronouns of address are therefore discussed in two sections in this chapter. The first section explores the strategies used by Chinese translators to render English pronouns of address. In the second section, instances of the Chinese honorific or asymmetrical discourse indicator, *nin*, from the two TTs and the ST, are given further analyses with respect to the employment of the honorific address terms in translation, since they are the most representative of the results highlighted in the speaker's intentions. To achieve these goals, strategies employed to render pronominal address terms are explained in the first section of this chapter, with examples provided.

5.1 Translation of pronouns of address

As indicated in Chapter Three, the data collected in this study are from Anglo-American novels originally published during the period between the early nineteenth

century and the early twentieth century. In addition to the modern pronoun of address *you*, however, the archaic pronoun of address in the nominative singular form *thou*, and that in plural form *ye*, are also found in the ST. Both are regarded as old-fashioned, poetic or religious forms of *you*. All of these require similar strategies in translation. They are thus illustrated and discussed together in this section.

The main goal of this chapter is to examine a specific micro-language unit: the pronoun of address. Consequently, strategies discussed in this chapter primarily concentrate on what Chesterman calls semantics and pragmatic strategies (see Section 1.2.1), and focus less on change in syntactical structure, since a pronoun of address is certainly changed from ST into TT due to the difference between the two languages in syntax. That is to say, the strategy identified in the first section mainly concentrates on how the micro-level of a small text segment, a pronoun of address, is rendered into Chinese semantically, rather than discussing the translation with respect to the change in terms of syntax and grammar. With this idea in mind, the strategies employed by Chinese translators in rendering a pronoun of address are discussed next.

5.1.1 Strategies in translation of pronouns of address

As mentioned in Chapter Two, several different Chinese pronouns of address, both singular and plural, have corresponding terms for the English pronominal address term. These are therefore elucidated first, with examples provided.

(5-1) ST: 'Do what ***you*** like with me, mother.' … (p6, c7, *TOTD*)
TT1: …"*你*爱怎样就怎样吧，妈妈。"…
TT2: …「媽，隨*妳*怎麼安排。」…

This instance serves as a good example of how gender affects the choice of pronominal address term in translation. It can be inferred from the kinship term in the ST that the addressee is the speaker's 'mother', so the pronominal address term *you* is directly rendered as '*ni* 你' and '*ni* 妳' in TT1 and TT2 respectively. The former can refer to both male and female, while the latter can only designate a female addressee; both terms are regarded as equivalently corresponding terms to all singular English pronouns including *you* and the archaic word *thou* (see the rendition in TT1 in 5-8 below).

It should be pointed out that, as explained in Chapter Two, the female pronoun address term '*ni* 妳' is no longer used in Mainland China (Lee-Wong 2000), which is evidently affirmed and sustained in this study, since there is no instance found in the collocated TT1 corpus. It can therefore be claimed that the female pronoun of address '*ni* 妳' can be a manifest marker to distinguish the geographical difference between various translations.

Apart from the two symmetrical Chinese pronouns, two honorific terms as pronouns of address are also used in translation as highlighted in the following example:

(5-2) ST: "If ***you*** please, sir." (p55, c4, Part I, *ATOTC*)
TT1:"隨***您***的便，先生。"
TT2:「先生。悉聽***尊***便。」

In order to show how Chinese polite pronouns are used in translation, this phrase 'If you please' is used here to offer further explication. The ST is rendered as '*sui nin de bian* 隨您的便' in TT1 and paraphrased by using the term *zun* 尊 in the translation as '*xi ting zun bian* 悉聽尊便' in TT2, to elevate or promote the addressee. Both translations have the similar meaning of 'as you wish' or 'up to you' resulting in the translations maintaining the asymmetrical Chinese pronominal address terms '*nin* 您' and '*zun* 尊' respectively, which are used to show 'politeness' and an 'honorific' tone of voice toward the listener. The latter, *zun*, is a traditional Chinese usage to give higher status to the listener with the concept of respect (Gu 1990), and both terms are habitually said to an old familial relative or an (un)familiar member of society. They can also convey the same to a superior person with higher power or social status in Chinese society, to show the speaker's deference, irrespective of differences in gender, age and so forth.

Furthermore, both terms are often said to strangers, in order to highlight the speaker's politeness toward the listener. As in this example, the interlocutors have no familiar relationship and have just met for the first time. As can be inferred from the ST, both the polite indicator *please* and the courtesy title *sir* connote politeness; in such circumstances, these polite signifiers have been conveyed and stressed by using the two honorific pronouns in translation to refer to the addressee. In addition, age and social status could be other reasons for editors to select such polite terms since

the addressee in this instance is an old gentleman with very high social status and the speaker is a young lady. Since the occasion and circumstance for using the asymmetrical pronoun are rather complex issues that deserve more than a passing explanation, further discussion and analysis concerning the employment of a Chinese honorific term in translation will be found in Section 5.2.

As far as the plural pronominal form is concerned, there is no clear way to distinguish the number of addressees indicated by the modern English pronominal address term *you*. But the archaic plural form *ye* does occur in the English corpus of this study. Consequently, how Chinese translators convert the numbers of addressees to the TL is a point that deserves explicit emphasis. Examples:

(5-3) ST: "Whatever cannot *ye* keep ***yourself*** for, then?" (p27, c29, *JE*)
TT1:"为什么还养不活自己呢?"
TT2:「那麼，*妳*為什麼不能養活妳自己?」

(5-4) ST: "I wish ***you all*** good-night, now," said he ... (p120, c13, *JE*)
TT1:"现在，我祝*你们大家*晚安，"他说 ....
TT2:「祝*妳們*晚安。」他朝門口揮手說. ...

(5-5) ST: 'What be *ye* looking at?' asked a man who had not observed .... (p57, c10, *TOTD)*
TT1:"*你*在看什么呀？"有一个男人没有注意到刚才发生的事，问道。
TT2:「*妳們*在看什麼？」一個沒注意這件事情的男子問道。

As highlighted and italicised in the ST of 5-3, the pronoun '*ye*' seems to refer to one person only in this instance since the reflective pronoun 'yourself' designates a singular form and there is only one listener in the bidirectional interlocution. Thus, according to context and the related inference, Chinese translators assume that it would be better to use a singular pronoun to render the pronoun *ye*, even though it is defined as a plural pronoun term of address in old-style English.

On the other hand, if the number of addressees can be inferred from the context of the original to be more than one, the plural pronoun *nimen* 你們/妳們 is naturally and accurately used as the rendition by Chinese translators in this study, irrespective of the modern pronoun *you* or the antiquated English *ye* in the original. As in 5-4, the numbers of addressees as being more than one can be inferred from the context, even if their precise number cannot, by the collocation of *you* with the plural term *all* in the same sentence, and by other related information that designates multiple addressees. It can be said that Chinese translators would decide to use either a

singular or plural pronoun in translation in accordance with the contextual information, and not principally render a pronoun semantically or literally, which is a point worth emphasising.

However, it is possible that both *you* and *ye* can be used to address a single person in a particular group or said to a group of people without indicating a specific addressee. As in 5-5 above, saying '*ye*' to a group of people on the street, the speaker is making a request to a specific person or to all the people in a particular group in the novel. Unfortunately, the specific number of addressees is neither provided in the text nor revealed in the context of the original ST. Thus, both possible translations of the singular form *ni* and the plural *nimen* have been acceptably employed in rendering such a pronoun of address, as is shown here by the employment of *ni* in TT1 and *nimen* in TT2. Both translations are regarded as adequate renditions for a pronoun of address used or produced in accordance with the context and the listener(s) in the interlocution, as long as the number of addressees is used consistently and referred to in the translation.

Based on these illustrations, the findings suggest that both singular and plural address terms in Chinese have been used to translate the English pronoun of address *you* or *ye* when there is a clear-cut distinction in the number of addressees. Alternatively, if a pronoun of address is said to a group of people without clearly indicating the specific numbers of listeners, both singular and plural terms are possibly and acceptably employed in rendering the pronoun of address. These examples suggest that Chinese translators could use a singular or plural form in rendition, according to the related information and the context, to denote the numbers of addressees in terms of pronoun of address, and not merely rely on a single lexical item such as the plural term *you* or *ye*, which is worth noting. To sum up, these singular Chinese pronouns *ni*, *nin* and *zun* and the plural form *nimen* are identified in this study and can be claimed to be examples of literal translation in technique.

Furthermore, to put emphasis onto all the members of a group addressed, it is common to use a phrase with *you* such as 'you both', 'you all' or 'all of you' to address listeners who are two or more persons. On this issue, other translated terms will be introduced in order to elucidate other strategies employed in rendering the pronominal address term in Chinese translation. Examples:

(5-6) ST: "...Be composed, ***all of you***: I'm coming." (p12, c20, *JE*)
TT1: ..."大家镇静些，我来了。"
TT2: ...「請*你們*保持鎮定，我來了。」

(5-7) ST: "My lords and ladies, pardon the ruse by which I have gathered ***you*** here to witness the marriage of my daughter...."(p15, c10, *LW*)
TT1:"各位嘉宾，请原谅我设下此计请*你们*来观看我女儿的婚礼。"
TT2:「各位大人和女士，請原諒我用計將*各位*齊聚此地，見證小女的婚禮。...」

Distinctly, the vocative phrase 'all of you' in the ST of 5-6 refers to more than two persons as addressees in this instance, so it can be literally rendered as *nimen* 你們, a Chinese plural pronoun, as highlighted and italicised in TT2. Alternatively, an address term '*dajia* 大家 (everyone or everybody)' has been used as its rendition in TT1, which refers to all the people in a particular group. The latter, *dajia,* has been singled out here by the translator to refer to all the listeners in the specific group. As a result, the literal meaning of the pronoun of address may not be revealed in translation, although the connotation includes the second-person addressee(s). The difference is revealed when it is rendered back into English as 'everyone' or 'everybody', in which the addressee has shifted the coverage to all the listeners.

Moreover, apart from *dajia*, another term, '*gewei* 各位 (everyone)' in TT2 of 5-7, is also used in translation when an English pronoun refers to more than one person in a particular group and is used with the aim of drawing people's attention. As can be inferred from the ST, the pronoun *you* actually designates a group of listeners indicated at the beginning of the sentence by the address term "my lords and ladies". Consequently, the plural Chinese pronominal term *nimen* is used as the rendition in TT1 whilst the generic form *gewei* replaces it as the rendition of 'you' in TT2.

It should be pointed out that such address terms as *dajia* and *gewei* might not be considered as literal translations for the '*you* phrase' such as 'you all' or 'all of you' that designate a direct pronominal term of address in the plural form, since the addressee in translation is shifted and extended from second-person to (include) the third-party listener, either optionally or necessarily for emotional, ceremonial or externally-imposed reasons. They are used for the benefit of speaker, addressee(s) and third party listener(s). The difference between ST and TT, as described by Chesterman, "involves a change in the relationship between text/author and reader", including extending the expression from a second-person form to other listeners in terms of address, which can be regarded as an 'interpersonal change' (1997:110; also

see Section 1.2.1). Thus, these translated terms can be considered an 'interpersonal change' in terms of translation strategy.

In addition, the 'interpersonal change' strategy is not only used to rephrase the plural pronominal term, it can also be employed on other occasions, particularly when a pronoun of address constitutes the beginning of a sentence or statement, as in the following example:

(5-8) ST: "... ***Thou and I***, Hester, never did so!" (p31, c17, *TSL*)
TT1:"...你和我，海丝特，从来没干过这种事！"
TT2:「...赫絲特，*我們*從來沒這麼做過！」

In 5-8, the archaic pronoun *thou*, like the pronoun *you* discussed in 5-1, is literally rendered as the symmetric Chinese pronoun '*ni* 你' in TT1. However, in TT2, the rendition of *thou* is rephrased together with the first-person singular pronoun *I* and rendered as '*women* 我們 (we)' for 'thou and I'. The translated term is altered to a first-person plural referent term as 'we.' Contextually, both address terms, *thou* and *I*, designate the addressee and the addresser respectively in ST. However, the TT2 translator involves herself with the text and paraphrases and changes the term of address. By doing that, the direct address term *thou* cannot be revealed in translation and therefore a plural first-person referent term refers to the two interlocutors together in translation. This translated term can be regarded as 'paraphrasing' plus 'interpersonal change' in terms of translation strategy, since the pronoun of address is rephrased by the translator, changing the direct address term by using a self-referential term '*women* (we)' to include both interlocutors. Clearly, what results is that the pronominal address term cannot be revealed in the translated version. What is worth noting is that the result of paraphrasing could cause what Chesterman calls "illocutionary change" in pragmatic strategies, since the translator has chosen to shift from direct to referred in terms of address.

Except when used in a vocative form (e.g. '*You*! come here'), a pronominal address term is always merged in a phrase or sentence. Naturally, *you* can be directly rendered and maintained in TT; on the other hand, it can also be paraphrased by a corresponding idiomatic expression that can be used in the similar circumstance in TL and the expression can consistently remain the pronoun of address in the translated phrase. Alternatively, the pronominal address can be omitted entirely

without surviving in the translation, neither literally nor connotatively. The following instance illustrates how an idiomatic expression in the TL is employed in translation.

(5-9) ST: "**If you please**, miss....?" (p96, c18, *JE*)
TT1:"*对不起*，小姐...?"
TT2:「如果*妳*願意，小姐...?」

The phrase 'if you please' in 5-9 is again used to elucidate another strategy involved in the translation of pronouns of address. Used on different occasions, the phrase 'if you please' is said to the addressee when a speaker wishes to make a request. Rendering the original phrase literally, the TT2 translator retains the pronominal address term in the translation, and renders the whole phrase word-for-word as '*ruguo ni yuanyi* 如果妳願意 (if you are willing)' maintaining the meaning between English and Chinese, in which *you* is retained and rendered literally as '*ni*' in TT2. On the other hand, the whole phrase 'if you please' is rephrased as '*duibuqi* 對不起 (excuse me)' in TT1, which is a phrase usually used to draw or raise attention or to apologise for disturbing or interrupting a listener; this expression is commonly used in both English and Chinese. Comparing the two translations, it can be seen that the translated meanings are significantly different from each other. This is because the TT1 translator treats a phrase or sentence containing the pronoun of address as a whole and paraphrases it according to the occasion and the addressee's intention, as well as the address relationship as given, whilst the whole phrase is rendered word for word in TT2 with a similar format to the ST. It should be noted that paraphrasing involving a pronoun of address is carried out in a phrase or sentence of idiomatic expression, not just on the individual pronoun of address. Furthermore, the practice of paraphrasing in translation generally aims to make the translated text more readable or intelligible. In this way, translated text is rendered on the basis of 'phrase' or 'sentence' translation on a micro-level of segments, so this translated result can be considered as 'paraphrasing' in strategy. Paraphrasing denotes that, as Chesterman claims, "semantic components at the lexeme level tend to be disregarded, in favour of the pragmatic sense of some higher unit such as a whole clause" (1997:110).

This difference between English and Chinese urges translators to have recourse to various types of strategy to render terms of address. As revealed from the mode of expression and translation, it can be said that a technique employed in translation

may result in a pronoun of address being removed from TT either semantically or connotatively. However, what is worth emphasising is that a pronoun of address could be omitted from the translation because of the use of TL norms or due to the translator's personal preference. The following instances extracted from the corpus serve as examples to elucidate the difference between English and Chinese and how 'you' is removed from the TT.

(5-10) ST: "... ***You*** will like going, ***will you not***?" (p16, c31, *TOTD*)
TT1:"... ***你***愿意离开吧，是不是？"
TT2:「... ***我們***要遠走高飛，***妳***願不願意？」

(5-11) ST: "***You*** are cold; ***you*** are sick; and ***you*** are silly." (p16, c19, *JE*)
TT1:"***你***很冷；***你***有病；***你***很傻。"
TT2:「***妳***又冷，又病，而且很笨。」

First of all, the pronoun of address is given within a tag question in 5-10. Unlike English, a tag question in Chinese seldom consists of a pronoun of address. The translation in TT1 is one of the most typical patterns with respect to the Chinese tag question, in which the pronoun of address 'you' is removed from the translation in order to conform to the TL norm. On the other hand, it is possible to retain a pronoun of address in a tag question, as in TT2 as '*ni yuan bu yuanyi* 妳願不願意', whose back-translation is 'are you willing to or not'. That is to say, if a pronoun of address has to remain in a tag question in Chinese, it has to repeat the verb (i.e. 'willing to' in this instance) in the TL and be used to highlight or stress the question, and to expect the addressee to confirm the speaker's sincerity. As a matter of fact, in searching all the tag questions embodying pronominals of address in the entire corpus[20], this translation in TT2 is the only instance found which retains the pronoun of address in the translated text, because the translator paraphrases the entire sentence and changes the first pronoun 'you' to 'we' translated as '*women* 我們 (we)' to refer to both addresser and addressee. In such circumstances, the translator has to use the pronominal term of address and to highlight who the addressee is, since the speaker is expecting a confirmation of his question or requirement. This finding suggests that the 'omission' strategy is employed in Chinese translation according to the TL norm.

Unlike the TL norm influencing the employment of omission in translation, a

[20] There are entirely 52 instances found with a pronominal of address consisted in a tag question in the whole English corpus.

pronoun of address could be removed from the translation because of the translator's personal choice or preference. For instance, a pronoun of address is deleted because of its repetition in the same sentence, as in example 5-11. In this illustration, there are three occurrences of *you* in the ST and they are all translated in TT1 literally and correspondently. On the other hand, only one pronominal address term is rendered in TT2 since the translator has deleted the other two pronouns by sharing the same subject *you* in the translation. This can be interpreted as the whole sentence being paraphrased by the translator who has omitted the repetition of the pronoun *you* which designates the same addressee in the same sentence. It should be pointed out that the deletion of a repetitive pronoun in cases such as this is influenced by a translator's individual preference. Some translators prefer the text to adhere to the ST with less change or paraphrasing, whereas others prefer to rewrite or paraphrase part of the text, such as in TT2 in 5-11. Such strategies are employed according to the translator's personal choice or preference. This study aims to investigate groups of translation; no further translation patterns are therefore offered on this repetition issue because it depends on a translator's preference.

As stated previously, some strategies are employed in translation because of the difference(s) between the SL and TL and a pronoun of address could be omitted from the translation due to a TL norm. The addition of a pronoun of address, the converse of the omission strategy, is also employed in Chinese translation. There are several occasions on which this method is employed, as the following example shows.

(5-12) ST: 'I will. I am going to. ***You*** can bear it?' (p73, c4, Part I, *ATOTC*)
TT1:"我愿意。我马上就告诉*你*(addition)。可*你*能受得了么？"
TT2:「我很願意。我就要告訴*妳*了(addition)。*妳*受得了嗎？」

Unlike English, the object in Chinese has to be indicated clearly in an interlocution even when both speaker and listener know who the addressee is. As highlighted in the above sentences, both TT1 and TT2 have added one pronoun of address in the second sentence of this example. As shown in the Chinese translations, the two pronouns *ni* 你 and *ni* 妳 are used twice in TT1 and TT2 respectively whilst there is only one pronominal term *you* appearing in the ST. The first Chinese pronoun of address is added in order to make the translated text conform to the TL norm. The back translation of '*wo mashang jiu gaosu ni* 我馬上就告訴你' in TT1 is 'I am going to tell *you* immediately' and that of '*wo jiuyao gaosu ni le* 我就要告訴妳了'

in TT2 is 'I am going to tell *you*'. Clearly, compared with the ST's 'I am going to,' both Chinese translated texts have consistently added a verb and the object 'tell you' in order to compose a meaningful sentence in the TL. It can be interpreted that it seems an inadequate translation if the ST's '*I am going to*' is rendered literally without indicating the addressee in this sentence. Consequently, the addition of a pronominal address term *ni* is considered a required and necessary strategy in order to make the translated text conform to the TL norm contextually and grammatically.

In addition, both the pronoun of address and nouns of address can be used as terms of address to address a listener in an interlocution. Consequently, a noun of address can replace a pronoun of address to address a listener, as illustrated in the example below.

(5-13) ST: '..., till Jo said, trying to be polite and easy,-- 'I think I've had the pleasure of seeing ***you*** before; ***You*** live near us, don't you?' (p45, c3, *LW*)
TT1: ...乔尽量用礼貌轻松的口吻说:'我想我曾幸会过*阁下*。*阁下*就住在我们附近吧?'
TT2: ...等到想表現出禮貌和自在的喬開了口：「我想我見過*你*，*你*住在我家附近，是不是？」

As highlighted in the ST and TT1, both pronouns of address in the ST are replaced by a polite courtesy title '*gexia* 閣下 (your honour or sir)' in TT1, which is a traditional Chinese address term used to address someone of superior standing, or to show the speaker's politeness toward the listener (see example 4-24). This Chinese courtesy title is generally said to a listener whose name is unknown by the speaker. The courtesy title aims to show politeness toward the listener, particularly towards an unfamiliar person, or people meeting each other for the first time. As far as the translation strategy is concerned, this term *gexia* is selected by the TT1 translator since the ST indicates the speaker's intention and speaking tone as 'trying to be polite', which makes the translator adopt the traditional polite nominal address term to replace the pronoun of address *you.*

As indicated in Table 3-2 in Chapter Three, more than ten types of pronominal terms of address are identified in the ST, including the modern pronominal terms of address (i.e. *you, yours, yourself* and *yourselves*) and the archaic pronominal forms such as *thou, ye, thee, thy, thine* etc. The total number of instances involving the English pronominal terms of address in this current ECPCOLT shows a high

frequency of occurrence, with 16,942[21] hits found in the ST. They are possibly rendered by using the Chinese pronouns of address (such as *ni* or *nin*) or other terms or phrases as identified and classified above by employing different types of strategy (see examples such as 5-7, 5-8, and 5-11 etc.). Therefore, ten chapters of ST and its translations (one chapter from each novel[22]) were extracted from the corpus and used as examples to demonstrate how to use the corpus tool to search for and identify the pronominal terms of address in the ST and TTs and their translation strategies. These extracted chapters were selected because they contain instances of all types of strategy identified above. The numbers of instances of each type of identified strategy are listed in the following table.

Table 5-1: Translation strategies and the numbers of instances of pronominal terms of address in ST and TTs

Strategies	**Pronominals of address and their translation(s)**	**ST**	**TT1**	**TT2**
English ST	Pronominal terms of address	751		
Literal Translation	*ni(men)*你(們)-neutral pronoun		723(56)	488(34)
	*ni(men)*妳(們)- female pronoun		0	213(15)
	nin 您- honorific pronoun		3	4
	zun 尊- honorific pronoun		3	1
subtotal			**729**	**706**
Addition	see example 5-12		(32)	(24)
Interpersonal change	see examples 5-6 and 5-7		2	3
Illocutionary change	see example 5-8		2	2
Paraphrasing	see example 5-9		21	20
Omission	see examples 5-10 and 5-11		79	60
Replacement	see example 5-13		5	2
Total		**751**	**838**	**793**

There are a total of 751 instances identified for English pronominal terms of address in these selected chapters, which comprise 521 instances for *you*, 8 for *you'd*, 7 for *you'll*, 13 for *you're*, 7 for *you've*, 109 for *your*, 7 for *yours*, 9 for *yourself*, 2 for *yourselves*, 45 for *thou*, 11 for *thee*, 9 for *thy*, 1 for *thine* and 2 for *ye*. All these

[21] The total 16,942 occasions involving the English pronominal terms of address cover sixteen types of word form: 12,539 hits for *you*, 125 for *you'd*, 154 for *you'll*, 193 for *you're*, 12 for *you's*, 178 for *you've*, 2,623 for *your*, 1 for *your's*, 116 for *yours*, 299 for *yourself*, 115 for *yourselves*, 259 for *thou*, 118 for *thee*, 110 for *thy*, 19 for *thine* and 81 for *ye*. All these instances can be easily identified by the function of 'Wordlist' in corpus tool such as *Wordsmith and ParaConc*.

[22] The ten chapters are chapter 28 from *AOHF*, chapter 4, part I, from *ATOTC*, chapter 18 from *JE*, chapter 3 from *LW*, chapter 14 from *SAS*, chapter 11 from *TAOI*, chapter 31 from *TOTD*, chapter 17 from *TSL*, chapter 17 from *TTL* and chapter 14 from *WIL*.

English pronominal terms of address can be rendered using the strategies identified in this section. These different instances of English pronominal forms are therefore summed up and listed in ST.

As far as the Chinese literal translated terms and translation strategies are concerned, as illustrated in these examples (from 5-1 to 5-5) above, an English pronominal term of address can be literally rendered either a singular form (i.e. *ni* 你 for neutral form, *ni* 妳 for female form only, and *nin* 您 or *zun* 尊 as an honorific pronoun) or its plural form (i.e. *nimen* 你們 as a neutral form and *nimen* 妳們 as a female pronoun; *nimen* 你/妳們 is composed of two Chinese characters, *ni* and *men*, in the Chinese corpus). No instances are found in which a Chinese honorific plural form is used. The numbers of instances for individual translations, in the selected chapters, are identified in TT1 and TT2 respectively. To sum up, there are 729 instances of Chinese literal translated terms in TT1 and 706 instances in TT2.

Furthermore, it should be pointed out that these machine-account instances in two TTs (729 in TT1 and 706 in TT2) also include the instances of 'addition' in terms of strategy: 32 hits in TT1 and 24 in TT2. This is because some Chinese pronouns of address are added into the translations in order to conform to TL norms such as the illustrated example 5-12. These instances of addition can be easily revealed by comparing the ST and TTs. That is, one or more Chinese pronoun(s) of address has/have been found in TT, but a corresponding original SL sentence has fewer or no instances identified of using pronominal terms of address in the English, so these added Chinese pronouns of address are therefore regarded as the strategy of 'addition' in technique.

The remaining instances for other types of strategy are identified individually and manually in the comparison between the ST and the TT(s). These instances can be easily and rapidly identified by the corpus tool within a few seconds. I then examined these instances individually and manually and classified each instance according to the strategy identified above. Without the help of the corpus tool, these instances containing the pronominal term(s) of address in ST and TTs can be very difficult to identify accurately and to carry out further investigation or examination at great speed; this is one of the advantages of using a corpus tool to carry out a study across a large amount of data. These instances in the selected chapters concerning English pronominal terms of address and their translation(s) are used as examples to

demonstrate how to use a corpus tool to extract instances and to carry out an investigation in terms of strategy.

5.1.2 Summary and discussion

In the information analysed and categorised above, in summary, seven types of strategy have been identified to render pronominal terms of address from English into Chinese: literal translation, addition, interpersonal change, illocutionary change, paraphrasing, omission and replacement. Compared with the strategies identified in other languages reviewed in Section 2.3.2, the results of this study suggest that Chinese translators have sought a wider range of techniques than other language combinations in rendering pronouns of address. Furthermore, unlike previous studies in other languages such as Korean (Lee 2001), the asymmetrical pronominal address terms are put to use in Chinese translation in order to highlight and express 'power', 'politeness' or 'respect' toward the addressee, which is worth emphasising.

Moreover, the number of addressees, singular, dual or plural, is clearly indicated in translation when it can be inferred from the context, including the collocation of *you* with *both* or *all* and other associated evidence, such as nouns of address or information that indicates and reveals that more than one person is being addressed. It can be concluded that although a pronoun of address is a language unit, it is rendered not simply by word-for-word translation but taken into consideration within the whole context of the literary work, which makes us rethink the concept of 'equivalence', since it may not work in certain texts. For instance, the plural form *ye* has been rendered by a singular form due to the number of addressee(s) involved.

Furthermore, the modes of interpersonal change and illocutionary change are employed because of the translator's personal involvement or because the editor takes account of the occasion of the interlocution and the number of addressees. Certainly, the use of paraphrasing could result in an interpersonal and illocutionary change in terms of address. As far as the translation of pronominal terms of address is concerned, paraphrasing is generally employed in rendering an idiomatic expression that embodies the pronoun of address in the phrase or sentence. Also, it is common to delete or add a pronoun of address during translating because of the constraints or requirements of the TL norm or because of the translator's personal preference. Among these strategies, the omission technique is commonly used alone,

which results in a term of address disappearing entirely from the translated text. Alternatively, it may be used in tandem with other strategies such as interpersonal and illocutionary change, paraphrasing or replacement. Replacement is also employed when a translator's intention is to give priority to certain aspects such as power, respect and politeness.

On these issues, as far as the politeness in terms of address is concerned, apart from the courtesy title, the importance of using a Chinese honorific or asymmetrical pronoun of address when translating a pronoun of address cannot be overemphasised. This is especially noteworthy in circumstances in which the asymmetrically Chinese pronoun *nin*[23] is applied in translation and when the relationship between two participants regarding *nin* is put to use. Based on the instances collected from the entire corpus, the translation patterns of using an honorific Chinese pronoun of address are outlined and discussed in the next section.

5.2 Translation patterns of Chinese honorific pronouns of address

The concept 'address term usage' has often been described in terms of politeness and/or deference in various languages, especially as far as pronominal terms of address are concerned (Jucker and Taavitsainen 2003:10). In English, apart from the archaic and religious pronoun *Thou* which is generally used to address God or Christ in English in order to show deference, it was the capitalisation into *Thou* (and *Thee* or *Thine*) which denoted the importance of God as the addressee (Simpson *et al.* 1989:981). The asymmetry, politeness and/or honour implied in an address term can be conveyed, inferred or revealed from a nominal address form that is intentionally selected by the speaker (Dunkling 1990). This is especially noteworthy in the case of the co-occurrence of nominal and pronominal address forms in an interlocution, particularly when both nominal and pronoun forms are used in addressing or referring to the listener. This is because a Chinese honorific pronoun such as *nin* or *zun* (see example 5-2) can be (together) used to convey or highlight the asymmetry between two participants in a translation when both noun and pronoun of address

[23] The Chinese asymmetrical pronoun *nin* can be used to designate different denotations and connotations, including honorific, deference, politeness, respect and asymmetry, according to the speaker's intention and attitude and the address relationship between two interlocutors. In the following Section 5.2, I use the term 'honorific pronoun' to refer to *nin* since it is primarily defined by Zhao Yuanren (1956/1976a) in English and, thereafter, commonly used when *nin* is referred to in English publications (e.g. Fang and Heng 1983; Killingley 2003).

refer to the same listener, who is addressed by a noun of address which has the implication of respect, reverence or politeness such as *sir*, *your honour*, (*my*) *lord* and so on.

In order to explore how the Chinese honorific pronoun '*nin*' is put to use in translation, this section concentrates on instances that cover the Chinese honorific pronoun *nin* applied to render the pronominal address term in this study. It would be useful or helpful to identify some nouns of address that have influenced Chinese translators to choose the asymmetrical pronoun '*nin*' to designate the addressee. Based on the investigation of co-occurrence of pronominal and nominal terms of address in the ST that have been rendered by using a Chinese honorific pronoun of address, it is expected that certain nominal terms and translation patterns can be identified concerning which nouns of address affect the Chinese translator's choice of using '*nin*' in translation. It is also expected that the relationship between two interlocutors gives cause to the Chinese translator's choice for the honorific pronoun of address in translation.

All in all, the 228[24] co-occurrences of address pronouns and nominal forms of address in the ST and its TTs which cover the Chinese honorific pronoun *nin* in translation in this study have been analysed. The co-occurrence of nominal and pronominal address terms in the ST is extracted from the whole corpus based on the Chinese translated text and its corresponding ST in the following Table 5-2:

Table 5-2: the co-occurrence of nominal and pronominal address forms in translation

Nominals of address	**Address terms**	**Pronoun (*nin*)**
(no) Name of address	(No) personal name of address	26(11.40%)
Kinship term	Mother/father/aunt	79(34.65%)
Courtesy title	Sir/madam/Mrs/Miss/Your Reverence/ my Lord/Monseigneur/Your Honour	115(50.44%)
Occupation term	Father (priest)	1(0.44%)
Generic term	Friend	1(0.44%)
Endearment term	---	0
Abusive term	You hussy	1(0.44%)
Religious and Supernatural term	God/Father in Heaven/Lord/Spirit	5(2.19%)
Total		**228(100%)**

[24] Altogether, the Chinese honorific pronoun *nin* found in ECPCOLT includes 140 instances from TT1 and 91 instances from TT2. Among them (231 hits), three instances are rendered from either French *vous* or German *Sie* that appears in the original source text. These three instances are therefore excluded from further discussion, so the remained 228 instances gathered from both TT1 and TT2 translated texts are subjected to further analysis and discussion in this section.

The co-occurrence of nominal address terms and pronominal address terms in this study covers nineteen different address terms which are grouped into eight different categories of nominals of address. As the table above shows, apart from the seven subtypes of noun of address discussed in Chapters Two and Four, the address term shown as the last type is 'religious and supernatural terms', which designates a (Chinese honorific) pronoun of address spoken to a God or Spirit, and addressed by such nominal term of address as *Lord, Father in Heaven* etc., who/which is not a human being.

According to the classification and statistical analysis, the Chinese honorific pronoun *nin* is widely used together with a courtesy title (*sir* or *madam,* for example), since it has the highest frequency of occurrence in collocation with 115 (50.44%) instances in the entire corpus. The kinship terms with the second highest frequency of occurrence of 79 (34.65%) instances are only addressed to an older familial relative such as *mother*, *father* and *aunt*, which is worth emphasising. On the other hand, an interesting finding is that there is no instance found of the co-occurrence of the Chinese honorific pronoun and an endearment form to address or refer to the listener in translation. Likewise, only one instance (0.44%) is identified with respect to the co-occurrence of an abusive term and an honorific pronoun in translation.

In order to clarify how the Chinese honorific pronoun is employed in translation and to declare the speaker's intention, the implication of these address terms, and the address relationship between two interlocutors, the following discussion is based on the co-occurrence of nominal and pronoun of address categorised in the table above. First of all, name of address is looked at.

5.2.1 The co-occurrence of (no) personal name and the pronoun *nin*

As reviewed in Chapter Two, the stand-alone name of address is generally used to address a close friend or younger family member (e.g. parents to children), or superior to subordinate (e.g. master to servant). Broadly speaking, an asymmetrical pronoun is not often used to address the listener together with a personal name since it indicates 'distance' or 'power', not intimacy (Brown and Gilman 1960; Gu 1990). Nevertheless, it is frequently the case that an honorific pronoun of address is given to a listener without indicating any personal name, a technique called "zero appellation",

especially when speaking to a stranger (Wang Xianglin 2002:134; also see Section 2.1.2). In this way, the speaker's politeness toward the listener can be indicated by the use of an honorific or asymmetrical pronoun of address for achieving a different purpose. For instance, when the speaker wishes to make a request, as the following example illustrates.

(5-14) ST: 'Can ***you*** tell me where Somerset Drive is?' he asked of one of the uneven men. (p218, c24, *WIL*)
TT: "***您***能告诉我索莫塞特街在哪儿吗？"他问一个蹒跚行走的人。

In this instance, the interlocutors are strangers to each other and meet on the street, so the speaker starts from "Can you ..." to address the listener directly, in order to request directions. Taking the address relationship between the two interlocutors and the speaker's intention into consideration, the translator chose to start with the Chinese honorific pronoun '*nin*您' in translation in order to show the speaker's politeness toward the listener. It can be said that 'politeness' is the main purpose for the translator to choose the honorific pronoun as the rendition in this case, given to the listener in order to achieve the speaker's request. The use of the polite pronoun of address '*nin*' in this instance seems to be one of the universally polite language behaviours in terms of address, since it is used in almost every language that has both asymmetric and symmetric forms (Angermeyer 2005; Braun 1988). Furthermore, it should be pointed out that this usage is less concerned with making a distinction between two interlocutors in terms of social status, age, power and so forth.

As well as for addressing a stranger, the intention of politeness can also be conveyed by saying '*nin*' to a familiar friend, particularly when a speaker is making an inquiry or asking a favour.

(5-15)ST: 'This is the study,' said Hermione. 'Rupert, I have a rug that I want ***you*** to have for here. Will ***you*** let me give it to ***you***? Do -- I want to give it ***you***.'
'It ***would*** do,' he said. 'But why ***should you*** give me an expensive rug? I can manage perfectly well with my old Oxford Turkish.' (p62 and 67, c12, *WIL*)
TT:"这间是书房，"赫麦妮说，"卢伯特，我有一块地毯，***你***拿上吧。***你***要吗？要吧。我想送给你。"
"可以的，"他说，"可是***您***为什么要送我这么昂贵的地毯呢？我自己那块旧牛津土耳其地毯挺不错的，有它就够了。"

In this example, the interlocutors in the conversation are a lady named Hermione and her good friend, Rupert Birkin. In the story, both of them address one another using

their forenames. Also, the rendition of the second-person pronoun is consistently expressed using the symmetrical pronoun *ni* 你 to address each other in the conversation, except in the last dialogue shown above. As highlighted in the TT, the translator uses the Chinese polite pronoun *nin* for *you* only in this sentence "but why should *you* give ..." to show that the speaker's inquiry is made with politeness. The speaker's attitude with polite inquiry toward the addressee can also be discerned from the modal verbs such as *would* and *should* in the ST. Influenced by these modal verbs, the translator, considering the speaker's intention, has chosen the polite pronoun to address the listener in order to indicate the speaker's intention of politely making an inquiry. It may be more accurate to say that the honorific pronoun of address on this occasion is applied in order to show the speaker's intention or attitude rather than to highlight the relationship between the interlocutors. In other words, personal intention can be featured by using the pronoun '*nin*' in translation to address the listener, irrespective of the address relationship between two interlocutors and the differences in age, social ranking and so on.

With the same aim of showing politeness, another purpose of using the pronoun *nin* in translation is when it is used as a greeting. An example:

(5-16) ST: 'How do ***you*** do,' ... (p61, c4, *WIL*)
TT: "***您好啊***"...

This example demonstrates how the Chinese honorific pronoun '*nin*' is put to use in a greeting, irrespective of whether the interlocutors are strangers or familiar friends. As shown in this example, *nin* is used to render the 'you' in the greeting phrase 'how do you do', which is generally said to a listener when meeting him or her for the first time (and on re-meeting). Occasionally, it may be said to a familiar person, as in this example. Clearly, the Chinese pronoun '*nin*' on this occasion aims to show the speaker's politeness toward the listener according to the English use of this polite greeting expression, so it has been selected by the translator intentionally.

Furthermore, as far as the speaker's intention is concerned, apart from making a request and sending and/or responding to a greeting, the Chinese pronoun *nin* is also used in translation to express the speaker's acknowledgment of the addressee. An example:

(5-17) ST: 'Thank ***you*** very much,' said Ursula. (p52, c3, *WIL*)
TT:"那太谢谢***您***了。"厄秀拉说。

Unlike English, which uses modifying words or phrases such as 'very much' to show the speaker's gratitude, the Chinese honorific pronoun *nin* has been employed to highlight the speaker's appreciation for the addressee's gracious help and kindness, and to express the indebtedness felt by the speaker toward the listener. For this purpose, the pronoun *nin* is used in this example as the rendition for 'you', to show the speaker's deference, indebtedness and politeness.

As the above illustrations show, the Chinese pronoun *nin* is utilised in translation to feature the speaker's intention of politeness and acknowledgment for several different purposes such as greeting, making a request and showing appreciation towards an addressee. These uses are generally expressed without mentioning the addressee's name and are, more importantly, irrespective of the interlocutors' (non)-acquaintanceship and of their differences in age, gender, social status, power and so on. In short, 'politeness' is the primary object for translators to choose '*nin*' in translation to refer to an addressee with or without indicating the listener's name in translation.

5.2.2 The co-occurrence of a kinship term and the pronoun *nin*

Unlike the (no) name of address co-occurring with '*nin*' which refers to all social members, the relationship between two interlocutors is clearly distinctive when a kinship term is said to the addressee. An example:

(5-18) ST: "…. I'll give it to ***you, Marmee***, …." (p62, c15, *LW*)
TT: "….我现在把它交给***您，妈妈***，…。"

In this instance, the kinship term '*Marmee*' and the pronoun *you* are said to the addressee, the speaker's mother; clearly, the speaker is a child of the addressee. In comparing the highlighted text in ST and TT, the polite pronoun *nin* for 'you' is used in translation when a child addresses his or her mother, to show both respect and deference towards the older generation. According to Zhan (1992) and the literature review in Section 2.1.2 in Chapter Two, it can be concluded here that this usage of *nin* to address an older family member is influenced by Chinese culture since there

are no such polite words or phrases (*please*), or modal verb forms such as *should* or *would*, to reinforce the use of an honorific pronoun in ST. That is to say, *nin* is selected and adopted by Chinese translators in order to conform to the TL cultural norm. This finding suggests that the rendition using an honorific pronoun is regarded as a strategy to convey the TC in the translated text. Furthermore, it is worth noting that the employment of an honorific pronoun in translation is mainly said by a child to an older family relative such as his or her mother, father or grandparent(s) (cf. example 4-30).

In addition, it should be noted that the honorific pronoun used in addressing the older family member aims at showing the speaker's 'respect' or 'reverence' toward elders or superiors rather than stressing their power or expressing politeness. Consequently, the attitude or intention of deference toward an older family relative is not only emphasised by a kinship term, but also reinforced by the honorific pronoun '*nin*' in translation, to show the speaker's deference and respect towards the older addressee.

5.2.3 The co-occurrence of a courtesy title and the pronoun *nin*

Statistically supported as shown in Table 5-2, titles of courtesy certainly involve the use of honorific and politeness pronouns in translation and these titles, including *Sir/sir, madam, Miss, your honour* etc., are particularly common address terms in this study. As far as the address relationship is concerned, apart from certain titles such as '*your reverence*' said to a minister and '*my Lord*' and '*Monseigneur*' given to a man who has a high rank in the nobility, some other titles such as *sir, madam* and *Mrs* can be said to any adult in society. It is therefore necessary to find out the address relationship between two interlocutors in order to identify certain patterns with respect to the circumstances in which a Chinese honorific pronoun can be used to reinforce the asymmetric relationship in translation, particularly when the listener has been addressed by a courtesy title. Examples:

(5-19) ST: "... and enquired after ***you, ma'am,*** and the young ladies...." (p27, c47, *SAS*)
TT: "...問起了*太太您*的情況，還問起了幾位小姐..."

(5-20) ST: 'Yes, ***sir. Your honour*** told me to call ***you.***' (p9, c5, Part II, *ATOTC*)
TT:「先生，是的。*您*吩咐我來叫您的。」

In 5-19, the pronoun *you* and title '*ma'am*' are said by a servant to his mistress. In 5-20, the interlocutors are strangers meeting in an inn, but the polite titles '*sir*' and '*your honour*' are used by a servant to address a customer. It is well-known that politeness is frequently expressed by a service provider. Waiters or servants, for instance, would usually address their customers or masters with a polite address term, to show their hospitality and willingness to provide good service, or simply to show politeness to their master, and to stress his or her power (social status). Having considered the address relationship, Chinese translators use the pronoun *nin* in translation to address a listener in order to highlight politeness, respect, power and social status. It is worth noting that the use of an honorific pronoun and/or courtesy title to address a master, customer or client is also widely used in Chinese communities; Xu Yueyan (2004) commented that the polite pronoun is very often employed in the service field or industry in Chinese societies. That is to say, the co-occurrence of a courtesy title with an honorific pronoun is employed not only to convey the implication of a courtesy title from ST into TT, but also to conform to the TC and language norm.

Moreover, confirming previous studies (Brown and Gilman 1960; Zhong Haiying 2003), a polite pronoun is undoubtedly used to emphasise the power dynamic between or the difference in social status of two interlocutors. Apart from example 5-19 above, the following two examples illustrate how the superior/subordinate relationship is highlighted by the use of an honorific pronoun of address in Chinese translation.

(5-21) ST: "It is ***you***, ***Monseigneur***! ..." (p45, c8, Part II, *ATOTC*)
TT:「原來是*您*，*老爺*！...」

(5-22) ST: 'The doctor to see ***you***, ***sir***,' and the maid beckoned as she spoke. (p69, c5, *LW*)
TT:「大夫來看*您*了，*先生*。」女僕邊說邊招手.

In these two instances, the pronoun *nin* is used to highlight social status. In 5-21, '*Monseigneur*' is used to refer to a master with a high-ranking title. More specifically, the difference in social ranking is emphasised not only by the use of an honorific pronoun '*nin*' but also by selecting a deferent title *laoye* 老爺 (a Lord or master) as the translation for the address title *Monseigneur* in TT. The same observation applies in 5-22, since the speaker is a servant who addresses her junior master with the courtesy title 'sir' which is rendered as a general title *xiansheng* 先生(Mr) with less

special implication of difference of social status and power. Because of that, the honorific pronoun '*nin*' is put to use in translation to emphasise the difference in power and social status between a servant and a master. Both instances serve as good examples to illustrate how social ranking and status affect the rendition of a polite pronominal term of address and a title of address.

Apart from the difference in social rank, the superior/subordinate relationship can also be regarded as an indication of the need to apply a polite pronoun, as the following examples show:

(5-23) ST: "Here are the letters, ***sir***. If ***you*** wish, I'll…. ." (p24, c11, *TAOI)*
TT:「信件看完了，*先生*。既然*您*希望如此，我會去....」

(5-24) ST: "I am willing to amuse ***you***, if I can, ***sir*** – "(p44, c14, *JE*)
TT:「如果可以，我很願意娛樂*您*的，*先生*。…」

The Chinese pronoun *nin* used in TT of the two examples above aims to highlight the superiority and power of the addressee. In 5-23, the listener has a higher position in a company than the speaker. The translator has therefore employed the Chinese asymmetric pronoun to highlight and distinguish the difference in rank between addressee and addresser. Analogously, the rule holds in another situation. In 5-24, the speaker is a governess in the addressee's house; therefore, the relationship between the addresser and addressee is more like that of employee and employer, which is similar to a subordinate and superior relationship. In other words, the difference between subordinate and superior causes the Chinese editor to feature the asymmetric relationship by selecting the honorific pronoun *nin* in translation, to emphasise the balance of 'power' or 'superiority' in the interlocution.

As can be seen in the examples above, there are no modal verbs such as *should* or *would,* or polite words or phrases in the ST, and, most importantly, a general title such as '*xiansheng*' is used as the rendition without specifying or upgrading the title. That is to say, the honorific pronoun has been selected by translators in order to highlight or reinforce the addressee's power in accordance with TL culture.

As these illustrations have demonstrated, an honorific pronoun of address used together with a title of address generally has the goal of accentuating the listener's power or social ranking and shows the speaker's deference or politeness toward the addressee. However, irrespective of the difference in social ranking and power between two interlocutors, age is regarded as one of the crucial factors in selecting an

honorific pronoun as translation in a bilateral conversation. The following example indicates how age affects the choice of address term when there is no 'power' or 'superior' relationship between addresser and addressee. Examples:

(5-25) ST: "If ***you'd*** like to have me, ***sir.***"(p91, c5, *LW*)
TT:"如果**您**喜歡的話，先生。"

(5-26) ST: "I'm surprised at ***you, m'am.***" (p41, c33, *AOHF*)
TT: " 真想不到**您**會這樣，夫人 。"

In 5-25, the speaker is a little girl named Beth and the listener is her neighbour Mr Laurence, who is of similar age to Beth's grandfather. Similarly, the speaker in 5-26 is a younger man who addresses an unfamiliar older female listener by '*m'am*'. Being aware of this difference in age and generation, the honorific pronominal address *nin* is employed in rendering the English pronoun *you* in these illustrations. Customarily, *nin* is widely said to a listener who is one generation (or more) older than the speaker in Chinese societies, to show respect as well as deference towards the older person, regardless of any kinship or non-familial relationship (also see examples 4-15 and 4-30). These instances again convey the target-language culture in translation for target readers by rendering the deferent pronoun *nin* in the translation, since its employment is significantly influenced by Chinese culture; that is, age plays a significant role in the selection of address terms in translation (Zhong Haiying 2003). Moreover, these findings of the use of '*nin*' in this study not only confirm Zhong Haiying's study (ibid., see Section 2.3.2) with respect to Chinese translation but also support observations in other (prescriptive) studies with respect to translation between English and Chinese (Liu and Zeng 2004, for instance).

According to the illustrations above, when courtesy titles such as *sir* and *ma'am* are rendered literally, the address relationship between two interlocutors and the addressee's power are not revealed in the literal translation of a courtesy title. Consequently, the honorific pronoun '*nin*' is employed in translation to reinforce the asymmetrical aspects, including politeness, power, deference and/or respect. That is to say, the honorific pronoun is used in translation to feature and highlight an asymmetrical relationship, when both the use of courtesy title and the address relationship are taken into consideration.

5.2.4 The co-occurrence of a generic term and the pronoun *nin*

The Chinese pronoun *nin* can not only be used to address a listener together with a courtesy title as illustrated above, *nin* can also be used to a (non)familiar social member without any nominal address terms, as in examples 5-14 and 5-16, and/or involving power or social ranking, such as to a stranger or (un)familiar friend or person. That is, with the same purpose of showing politeness, it is also possible to have an honorific pronoun used with a generic address term, such as *friend*, as the next illustration shows.

(5-27) ST: "***Prithee, friend***, leave me alone with my patient," ... (p3, c4, *TSL*)
TT:「勞*您*駕，*朋友*，讓我和我的病人單獨在這裏吧！」...

The speaker in this story is a physician who is a complete newcomer to the town. In other words, the speaker and the addressee are strangers to each other, so the speaker chooses a generic address *friend* to address the listener, a jailer. In this instance, the speaker is making a request by using a lexicon '*prithee*' which denotes '(I) pray you' or '(if it) please you' with the implication of decent etiquette in making a request. In order to convey this politeness in translation, the Chinese translator has chosen the honorific pronoun to explicate the ST and to reveal the addressee relationship as well as the speaker's intention of 'politeness' and good manners.

5.2.5 The co-occurrence of an occupational term and the pronoun *nin*

As indicated in Table 5-2, there are only a few instances of honorific pronominal address terms being used to address someone by occupation. Instances found in this study are consistently used to address a minister or clergyman, including both '*your reverence*' classified as a courtesy title, and '*Father*' in the ST to address a priest or clergyman. This is because a Father or clergyman is regarded as a person who serves God and plays the role of an intermediary or representative of God. Most specifically, certain powers are granted because of the functions of a clergyman. For example:

(5-28) ST: "...***Father***, we wait ***your*** services." (p15, c10, *LW*)
TT:「...*神父*，我們靜候*您*舉行儀式了。」

As highlighted in this example, the translator has adopted the honorific pronoun to refer to a priest, Father, because of his occupation and, most importantly, because of his power and right to hold ceremonies such as a wedding in this instance, which can be inferred from the ST 'your services'. In order to highlight his specific power for carrying out the ritual, the Chinese honorific pronoun *nin* is put to use by the translator. Again, 'power' is identified as the main factor for translators to select an honorific pronoun in translation to refer to addressee by his or her profession.

5.2.6 The co-occurrence of an abusive term and the pronoun *nin*

Literally and theoretically, an abusive term is used with the purpose of insulting the addressee, which makes it seem unlikely that an honorific pronoun might be used to address or refer to the same addressee in the same interlocution. In reality, however, a speaker's personal intention and attitude could result in a different and contradictory usage. The following instance extracted from the corpus serves as an example:

(5-29) ST: "**You hussy**, how dare you talk in that way? Where's **your respect** for me, and your proper bringing up? Bless the boys and girls! What torments they are, yet we can't do without them, he said, **pinching her cheeks good-humoredly**...." (p108, c21, *LW*)
TT:「**調皮丫頭**，你竟敢這樣說話？你對我的**尊敬**到哪裏去了？還有**您**的教養呢？天保佑這些**男孩和女孩**吧！他們可真是折磨人，可是沒有他們又不行！」他說，一邊開心的捏了捏她的臉頰。」...。

Traditionally, the Chinese honorific pronoun is used when speaking to older person by a younger person in Chinese societies to show both respect and deference toward the older addressee and the speaker's good manners and language behaviour (e.g. examples 4-15 and 5-25). However, the address relationship in this instance, in opposition to Chinese culture, involves a gentleman who is two generations older and who used the Chinese pronoun *nin* to the addressee, a teenage girl; both of them are neighbours in the same area. More strikingly, this honorific pronoun is used together with the abusive vocative 'you hussy' to address the listener.

Contrary to conventional practices, the translator optimises the Chinese honorific pronoun with the rendition of pronominal address to highlight and enhance the speaker's personal emotion, intention and attitude. It is worth noting that the Chinese deferent pronoun is selected to reflect the speaker's expression of the

addressee's inappropriate behaviour, since the older speaker is expecting to receive a certain amount of 'respect' or 'propriety' from the listener. The translator is aware that the speaker's attitude includes positive and ironical humour, although the abusive vocative is directly said to the listener.

Concerning the connotation of the abusive term in this example, as stated previously in Chapter Two and illustrated in Chapter Four, some abusive terms might, paradoxically, imply endearment or intimacy rather than their literal meaning. Similarly, the Chinese honorific pronoun '*nin*' can also be used to convey ironic and satirical implication rather than a literal meaning as Zhou Xiaojuan observed (2003). That is to say, an abusive vocative that implies intimacy or endearment rather than insulting or abusing the addressee is utilised instead of an endearment, which could be applied in this example, since the speaker's intimate endearment can be inferred from his action "pinching her cheeks good-humoredly" as indicated in the ST. From the information and implication in the ST, the abuse vocative 'your hussy' would imply the connotation of irony or of warning of the listener's attention to using good manners in language rather than referring to the semantic meaning, thereby criticising or insulting the listener. In short, with distinctively different purposes from politeness, the honorific pronoun *nin* in translation aims at showing irony and satire when used together with an abusive vocative. However, the speaker's personal intention again causes the Chinese editor to employ an asymmetrical relationship.

5.2.7 The co-occurrence of a supernatural term and the pronoun *nin*

As indicated at the beginning of this chapter, the archaic religious pronoun *Thou* is largely used to address God or Christ in order to show deference. Consequently, the concept of deference is converted into the translation. Examples:

(5-30) ST: ..."O ***Father in Heaven,***--if ***Thou*** art still my Father,--...." (p9, c6, *SL*)
TT: "噢，天上的聖父啊——如果您還是我的聖父的話——...。"

(5-31) ST: "Flounder, ***flounder,*** in the sea, Come, I pray ***thee***...." (p10, c10, Part I, *TTL)*
TT:「海中的比目魚，比目魚，我懇求您來到我這裡...。」

The honorific pronoun *nin* is used as the rendition for '*Thou*' to refer to 'Father in Heaven' in 5-30 and for '*thee*' to address the Spirit 'flounder' in 5-31; the former being God and the latter a Spirit, both of which have a power beyond human beings.

As a consequence of this power, these address terms are classified as supernatural forms of address, which can be categorised in the category 'other address terms' proposed in Section 2.1.3. The Chinese honorific pronoun is used in both illustrations to show the speaker's attitude of deference towards the Father in religion as well as to a Spirit in mythology in order to show man's respect to a superior power during worship. It should be noted that the Chinese pronoun *nin* is used as the rendition of the two archaic words because the addressee, God or Spirit, has a higher power than human beings, so *nin* is used in accordance with Chinese custom and culture, to show 'respect' to supernatural subjects.

5.2.8 Summary of honorific pronouns of address in translation

Numerous examples of the use of address pronouns and co-occurring nominal forms of address show that there is indeed a strong correlation between the nominal form of address and the address pronoun '*nin*' in translation. Apart from the specific address term to highlight an addressee's social status or profession, the speaker's intention and attitude and the address relationship between the two interlocutors are important factors that should not be overlooked when an honorific pronoun is used in Chinese translation.

In the information classified and the illustrations provided above, nineteen types of nominal address term and several different translation patterns have been established concerning the address relationship between speaker and listener, as shown in Table 5-3.

Table 5-3: The address terms and address relationships in the use of an honorific pronominal address in translation

Nominal Address	**Address Terms**	**Address relationship and/or personal intention**
Name of Addressee	(No) personal name	● stranger ←→ stranger (non-acquaintanceship) ● (un)familiar friends (personal intention: requirement, greeting, gratitude etc.)
Kinhsip Term	Mother/father aunt	● child→ older relatives
Courtesy Title	Sir/sir madam Mrs/Miss my Lord monseigneur your honour your reverence	● stranger ←→ stranger (non-acquaintanceship) ● (un)familiar friends ● young →senior familial and social member ● waiter/servant →customer or client /master ● subordinate →superordinate relationship ● believer → priest
Generic Term	Friend	● stranger ←→ stranger (non-acquaintanceship)
Occupation Term	Father (priest)	● believer → priest
Abustive Term	You hussy	● elder → young person (with a special purpose such as irony)
Religious and supernatural term	Father of Heaven God/Lord Spirit	● believer →God/Spirit

Table 5-3 shows how the Chinese honorific pronoun *nin* is used together with the nominal address in translation, which reveals that *nin* is selected to feature a certain relationship between two interlocutors and/or to show the speaker's attitude and intention in the interlocution. All in all, the two aspects, the speaker's intention and the addressee's power, govern and affect Chinese translators in determining and using '*nin*' in translation.

For the honorific pronoun '*nin*' and (no) personal name, personal intention is the main concern for translators in deciding and selecting an honorific pronoun in translation. Such an intention as making a request, asking a favour, making a greeting or expressing gratitude has made the Chinese translators opt for the honorific pronoun to highlight and feature the speaker's purpose towards politeness or courtesy. In this way, the honorific pronoun *nin* can be used to address any listener regardless of differences in age, social status or gender. Consequently, the address relationship is paid less attention by translators; instead, a consideration of factors such as the speaker's attitude and intention determines the translator's choice of using the honorific/polite pronoun of address. Also, the relationship between two

participants may cover all types of relationship including strangers, familiar friends, etc.

On the other hand, the address relationship plays a significant role for translators while deciding when to use '*nin*' together with a kinship term to refer to the addressee. Most importantly, the address relationship is mainly applied to younger family members saying '*nin*' to an older relative. It should be noted that this translation pattern is influenced by Chinese language culture; that is to say, the honorific pronoun is used to show 'respect' or 'deference' to an older familial member, in order to conform to the TL culture in translation since there are no other associated lexicons or modal verbs that would influence the choice of using an honorific pronoun in translation.

As far as the use of '*nin*' + courtesy title is concerned, both the speaker's intention and the address relationship between interlocutors are taken into consideration by translators. '*Nin*' can be used to address an unfamiliar stranger, an older social or familial member (see example 4-30), or a customer or client, in order to show deference and/or politeness. Moreover, it is put to use in translation because of the address relationship between two interlocutors concerning position and social status or ranking, such as servant to master, subordinate to superior. When the address relationship is taken into consideration, 'power' is one of the main factors determining when '*nin*' is used in translation to reinforce the asymmetry between two participants.

Likewise, 'power' is given more weight when referring to someone whose profession involves certain or unique powers (e.g. 'Father' in example 5-28). On the other hand, politeness is the main concern when '*nin*' is used together with a generic term, particularly when both the generic form and a pronoun is used to a stranger. In opposition to 'power' or 'politeness' emphasised through the honorific pronoun and a noun of address, '*nin*' implies 'irony' or 'satire' when it occurs with an abusive vocative; on this issue, 'personal intention' is the main goal of using '*nin*'. Furthermore, with its connotations of respect, '*nin*' is always said to a religious figure such as God or a Spirit, to show appropriate respect for supernatural/religious beings.

To sum up, according to information from this classification, the findings suggest that the address relationship between two interlocutors is first considered, especially when the listener is addressed by a specific noun of address such as a

kinship term or a title of courtesy. Furthermore, the speaker's personal intention is also highlighted by an honorific pronoun in translation; in such circumstances, politeness is one of the main issues for using an honorific pronoun in translation and some language elements such as modal verbs or words/phrases would influence the translator's option of using *nin* in translation. These findings do confirm the theories on terms of address, including Brown and Gilman's (1960) and Ford's (1961/1964) theories concerning power and solidarity in pronouns of address, and Brown and Levinson's (1987) politeness theory. Most importantly, the point of negative politeness is that it stems from the speaker's viewpoint as avoiding a face-to-face threatening act, not the listener's; this also confirms Gu's (1990) Chinese principle in terms of address and politeness theory (see Section 2.2.2). The result, interestingly, can be interpreted that an English pronominal term of address is rendered as '*nin*' when it is said to a person who is an older family member or has a higher social status, power and so on. Apart from that, some nouns of address (such as *sir, your honour, Lord* etc.) and language elements (e.g. *would, prithee*) do affect the translator's decision to select an honorific pronoun to convey ST information into TT.

5.3 Discussion and conclusion

From the illustrations discussed in this chapter, seven types of technique have been identified as translation strategies for rendering pronouns of address in the first section. Moreover, the translation patterns using an honorific pronoun in Chinese translation have been established and, most importantly, about twenty types of nominal address term have been identified, which affected the use of a Chinese honorific pronoun in translation to address the addressee. These identified translation strategies and co-occurrence patterns of a nominal and honorific pronoun of address can be used as models for those proposing to carry out translations or to study the translation of pronouns of address in Chinese translated literature.

Concerning the strategies demonstrated in the translation of pronouns of address, interestingly, the results of this study have disconfirmed findings from other language studies (e.g. Lee 2001), particularly in the use of an honorific pronoun in translation. In his study of Korean translation, Lee (ibid.) claimed that the Korean honorific pronoun is not put to use in translation, even if the result is unacceptable in Korean culture. With a distinctively contrary result, my findings indicate that the

Chinese honorific pronoun is indeed employed in translation and, most significantly, the mode of employment is based on the TL culture and use, since the findings, as the illustrations and elucidation in this chapter demonstrate, do substantiate the scholar's observation and description of the Chinese honorific pronoun in Chinese-speaking communities (Killingley 2003; Zhao Yuanren 1976a) The honorific *nin* can indeed refer to a listener of an older generation, to a (senior) stranger or to someone having a special status or higher rank (Fang and Heng 1983:503).

Other language elements such as modal verbs and polite words/phrases, or even nouns of address, do also affect the translator's decision to select an honorific pronoun to convey the ST information into TT. In short, two aspects, personal intention and address relationship, are the main factors influencing Chinese translators to employ an honorific pronoun as a strategy to highlight an asymmetrical relationship between two interlocutors, to convert politeness from ST into TT and to conform to the TL norm. Clearly, not only are the target language and culture taken into consideration, but the implication and the elements/use of English have to make Chinese translators think twice in order to use an appropriate term of address to convey both denotation and connotation of the terms of address from English into Chinese. This also explains why Chinese translators have recourse to different types of strategy and to the wide range of approaches in Chinese, compared with other studies and languages (Lee 2001; Rosa 2000).

In conclusion, strategies employed in rendering pronominal terms of address have been investigated in this chapter. More significantly, the nature of the employment of the Chinese honorific pronoun in translation has been identified. The results reveal that the relationship between nominal and pronoun of address in the ST do influence Chinese translators in their selection of an asymmetrical pronoun to highlight an address relationship and a speaker's intention. Without the help of the corpus tool, (individual) researchers would be less able to identify accurately instances of the address terms and of the co-occurrence of both pronoun and nominal of address in a study of over one or two million words in a collected database. The results of this study demonstrate how the corpus-based method can be conducted and carried out to study translation patterns for pronouns of address in the framework of a descriptive approach.

An investigation of translation strategies employed by Chinese translators in rendering terms of address in Anglo-American novels has been carried out in these

two chapters, Chapter Four and Chapter Five. The similarities and differences in the translation strategies applied and translation features revealed in two sets of Chinese translation are compared, analysed and discussed in the next chapter, Chapter Six, in order to answer the research questions proposed in the Introduction.

Chapter Six Strategies of Translation of Terms of Address and Translation Features in Two Pairs of Chinese Translations

Strategies employed by Chinese translators in rendering terms of address have been investigated, classified and discussed in the previous two chapters: Chapter Four for nominal terms of address and Chapter Five for pronominal terms of address. This chapter attempts to answer the two research questions raised at the beginning of this thesis.

6.1 Strategies of translation of terms of address

Based on the examination and investigation of both nominal and pronominal terms of address, the first question, which is the main research question, is: *what translation strategies are employed by Chinese translators in Mainland China and Taiwan when they encounter terms of address found in Anglo-American novels*?

From the information analysed and categorised in the previous two chapters, fourteen types of strategy are used to render terms of address in the current ECPCOLT. In considering how Chinese translators handle terms of address, the identified strategies are:

(1) Literal translation
(2) Transcription (or transference)
(3) Synonymy
(4) Replacement
(5) Cultural filtering
(6) Cultural substitution
(7) Paraphrasing
(8) Interpersonal change
(9) Illocutionary change
(10) Unit shift
(11) Partial translation
(12) Omission (or deletion)
(13) Addition
(14) Footnote (or note).

After comparing these fourteen types of strategy applied in Chinese translations with other studies involving Chinese language and other language pairs reviewed in Section 2.3, the results show that these strategies listed above not only cover the six

types of strategy (i.e. literal translation, transference, cultural substitution, replacement, omission and addition) used in other language combinations in rendering terms of address (Lee 2001; Ndlovu and Kruger 1998), but also reveal that Chinese translators have recourse to more strategies to translate English address terms into Chinese. For instance, some conventional TL terms of address are selected by Chinese translators to feature the addressee's power and/or social status and to conform to TC custom as well as TL norms in translation. A technique such as 'cultural filtering' is therefore employed according to the degree of cultural equivalence or correspondence. Moreover, in order to offer further information or explanation of the specific SL cultural, historical, social and political background or environments, a 'note' is commonly added in a contiguous sentence (or used as a footnote) to compensate for the loss of literal or transliterated translation. On the other hand, some address terms are either substituted, omitted, shift/transposed, or even partially rendered by translators, in order to conform to TL norms, to follow the TL social cultural custom, or to avoid the repetition of using the same address term several times within one sentence/paragraph etc. In addition, it is applicable and approachable to rephrase/rewrite an address term together with other word(s)/phrase(s) in the section of the sentence or paragraph in TT, in order to make the TT more readable or clearer for target readers as expressed by translators (e.g. Liao Yongchao (Liao Yung-chao), Xie Yaoling (Hsieh Yauling), personal communication). In short, Chinese translators not only take account of all the social, cultural, historical and other aspects, in both SL and TL, but also take target readers into consideration while translating a literary work. These findings also confirm that the employment of translation strategy and the activity of translation are indeed influenced not only by TL social culture, historical aspects, and discourse as claimed in two further studies (Rosa 2000 and Zhong 2003, see Section 2.3), but also by such aspects as the addresser's intentions, the address relationship, and the degree of acquaintance between two interlocutors etc., as suggested/evolved in the theories of 'power' and 'politeness' (e.g. Brown and Gilman 1960; Brown and Levinson 1987, see Section 2.2).

In the information obtained from individual translators, either by (telephone) conversation or email message or both, all the translators I interviewed (see the Bibliography for personal communication references) confirmed that they did look at other Chinese renditions of the ST that they were going to translate, if they could

find any. These translations were often used as references when they encountered some difficulties or problems during their translation process. Adding to that, one translator, Qi Xiafei, even informed me that he looked at not only other Chinese translated versions, but also different translations in other language(s) such as Japanese for the same ST before translating, as he has a knowledge of several different languages. In other words, the translation strategies employed in other published translations that were looked at by translators are used as models or considered as translation norms as they have been accepted as being translations in a specific period time and in a particular language society. A translator then has to make a decision in her/his final product as to whether or not to follow these observable norms when s/he takes into consideration any constraints in the same or different languages, or any cultural, social, historical and political aspects.

To sum up, these identified strategies not only confirm the previous reports concerning the translation strategies in terms of address discussed in Chapter Two, but also show that some strategies outlined by scholars such as Chesterman (1997) and Newmark (1981, 1988) for descriptive and prescriptive approaches are also useful to explain or justify a small-segment unit of translation such as a term of address (see Section 1.2 for models of translation strategies). More importantly, these fourteen types of strategy can be considered models for translators or researchers to study what Toury calls 'operational norms' (see Section 1.1.3), since these strategies are used during the translation process and these translations have already been accepted as being translations in the target language and culture. These identified translation strategies are regarded as

> ...directing the decisions made during the act of translation itself. They affect the matrix of the text – i.e., the modes of distributing linguistic material in it – as well as the textual make-up and verbal formulation as such. They thus govern – directly or indirectly – the relationship as well as that would obtain between the target and source texts .... (Toury 1995:58)

Consequently, these identified strategies in Chinese literary renditions can be considered as models to help translators to determine both the micro-level and the macro-level of a text and to use to complete the TT during the translation process, since these renditions have been accepted and can be considered as applicable models for other translators to apply to translating literary works within the same language culture.

Toury (1995:60) stated that operational norms "may be described as serving as a model, in accordance with which translations come into being", which can involve either the source-text norms (with some modifications) or purely target-text norms, or make a compromise between both. On this topic, the results of literal translation and synoymy can be considered as source-oriented translation concerning the strategy adopted, since a literally-translated term remains maximally close to the SL semantically (Luo Xuanmin 2002). On the other hand, Strategies such as cultural substitution and cultural filtering can be considered as target-oriented translation as some TL address terms are used or replace a literal term in translation because of the acceptability or confirmation of the TL custom and culture (Baker 1992:31ff; Chesterman 1997:114). However, some strategies such as replacement, omission, paraphrasing etc. may be difficult to attribute to either source- or target-orientedness in terms of translation strategy as they are used for different purposes, including conveying/conforming to TL use, avoiding repetition, helping target readers, or even being the consequence of an individual translator's style or option. This result reveals and suggests that Chinese translations do make a compromise between the two extreme poles with different techniques. Also, these identified strategies can be used to "establish general principles" (Holmes 1988:71) or to describe the phenomena of translation by translators, critics and/or researchers as recommended by Hermans (1999:7).

In order to elucidate how these identified strategies have applied in each group of translations from China and Taiwan, these numbers of instances for individual strategies used to render the nominal terms of address (except personal names of address, see below for an explanation) are summed up and used as examples to offer statistical analyses and comparisons between ST and TTs and between TT1 and TT2 (see Tables C1 and C2 in Appendix C). As the specific strategies used to render nominal and pronominal terms of address have been illustrated and discussed in the previous two chapters, the numbers of instances for each translated term and for each type of strategy can be referred to in the tables indicated in Appendix B and in Table 5-1 of Chapter Five; they are therefore left out here. For the translations of personal names of address, strategies employed are more complicated. Among the fourteen identified strategies, the strategy of 'transcription' is merely used to render personal names of address which can be referred to in the tables in Appendix B1. Also, as

explained above and illustrated in Chapter Four, some strategies such as 'footnote', 'addition', and/or 'partial translation' are often used together with the strategy of 'transcription' and other strategies to render an address term. Therefore, the specific numbers of instances for these four strategies (transcription, addition, partial translation and footnote) cannot offer any data for statistical comparison between ST and TTs as they overlap with other strategies to render one English address term. Furthermore, strategies such as 'interpersonal change' and 'illocutionary change' are merely used to render pronominal address terms and the numbers of instances for the pronominal terms of address in ST and their translations have inequitable correspondence between the ST and the TT(s) (see Table 5-1 in Chapter Five as examples and explanation). It would be less meaningful to carry out further statistical comparison between the ST and the TTs on pronominal terms of address. Consequently, the numbers of instances for these strategies identified in Chapter Five are also left out for further comparisons here. In short, the numbers of instances for these strategies employed in rendering personal names and pronominal terms of address are excluded from the statistical analyses below.

As a result, only the numbers of instances indicated in Table 3-3 in Chapter Three for ST and the eight types of translation strategies used to render these identified terms are used as examples for statistical comparison between the ST and the TTs and between TT1 and TT2 with respect to the employment of translation strategy in Chinese translated literature. These types of strategy and the numbers of instances for each subtype of nominal terms of address, investigated in Chapter Four, from Section 4.2 to 4.7, are statistically tabulated for TT1 and TT2 respectively in Table B2 to B7 in Appendix B. The total numbers of instances for each translation strategy used to render nominal terms of address are extracted from both Tables C1 and C2 in Appendix C and are listed as follows:

Table 6-1: Strategies applied in rendering nominal terms of address —TT1

NT\Strategies	LT	SY	CS	CF	RP	OM	PR	US	Total in ST
Total instances	1,467	43	14	20	10	49	1	1	**1605**
%	91.40	2.68	0.87	1.25	0.62	3.05	0.06	0.06	**100**

Table 6-2: Strategies applied in rendering nominal terms of address —TT2

NT\Strategies	LT	SY	CS	CF	RP	OM	PR	US	Total in ST
Total Instances	1,431	42	15	62	12	39	3	1	**1,605**
%	89.61	2.62	0.93	3.86	0.75	2.43	0.19	0.06	**100**

Tables 6-1 and 6-2 clearly show that the types of strategy employed in the two sets of translations are similar, as these eight identified approaches are all applied in both TT1 and TT2. It can be said that the two groups of Chinese communities have employed similar strategies in rendering terms of address in Anglo-American novels.

Accordingly, the results of statistical analysis with respect to the strategies adopted in this study prove that the concept of 'equivalence' or Chinese criteria such as '*xin* (faithfulness)' may be difficult to achieve in Chinese translated literary works (see Section 1.1). If we consider that the technique of 'literal translation' is the strategy employed to achieve the concept of 'equivalence', as a literal translated term refers to the closest meaning between SL and TL as defined by many scholars (Catford 1965; Newmark 1988), the computerised results of literal translation for nominal terms of address indicated in Tables 6-1 and 6-2 show that 91.40% (1,467) of instances in TT1 and 89.61% (1,431) in TT2 used semantically corresponding or equivalent terms in translating a noun of address. This result can be interpreted as demonstrating that even though Chinese terms of address have equivalent terms for each nominal of address investigated in this study; they are not all rendered literally or directly into Chinese TL. Some other address terms replace the literal corresponding term because of constraints from the target culture or because of consideration for an address relationship, an addresser's attitude or mood, or even the occasion of the interlocution, and so on.

From the point of view of 'dynamic/functional equivalence', the techniques of cultural filtering, cultural substitution and replacement would be considered as means to reach 'dynamic/functional equivalence' between ST and TT. Nevertheless, other strategies (such as omission) are employed which cannot be explained under the umbrella term '(dynamic/functional) equivalence' or what Newmark (1981) calls 'communication translation'. This is because a term of address might simply be deleted from a rendition because of its lack of conformity to TL culture, the necessity of grammatical use in TL, or its repetition in the same sentence or paragraph. As indicated in Tables 6-1 and 6-2, about 3% (3.05% in TT1 and 2.43% in TT2) of nominals of address are deleted from the translation. Clearly, the view or expectation that "a translation must reproduce the words of the SL text" or "in a translation, a translator must never add or leave out anything" (Wilss 1982:134) may be difficult (or even impossible) to achieve in literature translation.

In short, the results for all types of strategy employment in this study make it clear that "the sense of a translation being a mirror-image of its original" may not be achievable in Chinese literary translation (Ndlovu and Kruger 1998:50), and also explain why the concept of '(dynamic/functional) equivalence' has to be abandoned as it cannot work in literature translation. This is because many different strategies are employed by Chinese translators in rendering terms of address, and strategies are used for different purposes, such as retaining the original writing style, conforming to TL norms, avoiding repetition, helping readers to read the novels and even "enriching the reader's various use of TL lexicon", as expressed by translator Qi Xiafei (personal communication).

Furthermore, it is worth emphasising that the focus of opportunity for translating an English address term is not on a specific word or term, but on the whole story, even though an address term is a micro-level of segment within a sentence. A Chinese translator, rendering a term of address, considers the whole contextual text of a literary work, and even extends the use of terms of address from SL to TL by considering their socio-cultural environment. This elucidates why many different types of strategy are applied to render a specific item (such as six different types of strategy and more than fourteen different Chinese expressions being used to expound the courtesy title *sir* in this study, see Table 4.3 in Chapter Four). These results bring a different perspective in terms of translation strategy; that is, even though both SL and TL have corresponding terms for each term of address, different expressions and strategies could be used to elucidate an address relationship, or a speaker's intention and connotation implied in a term of address.

More significantly, external elements such as the audience's expectation, target language and cultural constraints, even the SL socio-historical culture, are all taken into consideration by translators during the translation process. Additionally, a translator's personal options or stylistic preferences and a publisher's requirements are all parameters which determine the employment of different strategies (see 6.2 below for further discussion). This also explains why Chinese translators have recourse to more varied strategies to convert English terms of address into Chinese than other language combinations (e.g. English to Korean (Lee 2001) and English to Zulu (Ndlovu and Kruger 1998)), even though they are regarded as being at only the micro-textual level of a language unit.

Nevertheless, different translation features, as the examples illustrated in the previous two chapters show, can be identified and distinguished from each individual translator's work. Some of them prefer to remain close to the ST and render literally whereas others tend to adopt the target-culture language in translation. That is, even though two translators employ similar strategies, their translations may contain distinctive differences in translation features, despite the fact that the two different translated versions are rendered from the same original novel. This raises the question of whether translators from the same society will exhibit similar patterns in their behaviour. To explore this topic more closely, the translation feature concerning the translator's initial choice is the main focus in the next section and the discussion is based on my second research question proposed in the Introduction: *whether a translator or group of translators from different societies has respectively distinctive features about the language they produce, even if they share the same native language.*

In order to answer this question, the discussion in the following section mainly concentrates on the two sets of Chinese translations: TT1 and TT2. The initial norm is a useful means by which to denote the translator's initial choice between two basic options, source-oriented and target-oriented translation, to see whether or not certain consistent translation features can be revealed in individual groups of translators from the two Chinese communities.

6.2 Translation features in two pairs of Chinese translations

The contrastive comparisons and analyses of translation features in terms of address between TT1 and TT2 are carried out on the basis of translation strategies revealed in lexicon, syntax and message, which are proposed and recommended by Vinay and Darbelnet (1958/1995) in the light of contrastively comparative studies in translation(s), and they, similarly, correspond to the three categories of Chesterman's classification with respect to production strategies: semantic, syntactic and pragmatic strategies (see Section 1.2.1). On this basis, translation features with respect to lexicon are considered first.

6.2.1 Translation features of the lexicon strategy

From the lexical aspect, the translation feature of rendering a personal name of address is used as an example to show how Chinese translators naturalise foreign names using the Chinese format and usage, irrespective of whether the name is addressed alone or combined with other nominal address terms, such as kinship, title, occupation and so forth.

On this issue, perhaps it would help to offer further explanation of the Chinese name format and usage. Apart from the word length of a Chinese full name, discussed in Section 4.1.2, Chinese surname use is also worth noting. Illustrations from *Sense and Sensibility* may be informative. Applying the transcription strategy, the surname '*Palmer*', for instance, is rendered as '*Baoman* 鮑曼 ' and '*Dashwood*' as '*Daixuwu* 戴須伍' in TT2 (see Table 6-6 below for their counterpart translations in TT1). Both renditions start with a common Chinese surname (*Bao* 鮑 and *Dai* 戴), and are followed by one or two Chinese characters to compose a personal name translation, which is regarded as a language unit by Chinese translators in interpreting a personal name (see Section 4.1). As a result, both translated names are like conventional Chinese full names, surname+forename. In other words, a traditional Chinese full name generally comprises two or three characters, with the surname always placed first. Furthermore, in Chinese, it is common to use a person's full name alone to address a (familiar) listener and/or used together with another nominal term, such as a general title (*Mr/Mrs/Miss*) or an occupational term. Alternatively, a surname, taking the place of full name plus general title, occupation term or even kinship term, is also customarily said to the listener in an interlocution. This explains why '*Mrs Brangwen*' is first rendered as '*Bulangwen+taitai* 布朗溫+太太 (Mrs Brangwen)' and then replaced by '*Bu+taitai* 布+太太 (Mrs Bu)' in the remaining text, as illustrated in Figure 4-1 in Chapter Four, and why the partial translation in the TT2 of example 4-4 is reduced to two Chinese characters + Mrs for '*Mrs Fairfax*'; the format 'surname or full name + title' is habitually used as an address term in the Chinese-language world. Thus, not only is the length of a personal name in translation worth emphasising, but also the Chinese surname usage is especially noteworthy in the context of terms of address in translation. In addition, other types of conventional Chinese address term used in a translation can be referred

to such translations as the TT2 of examples 4-6 and 4-11 in Section 4.1; these examples show clearly how terms of address are naturalised according to Chinese custom. In short, the translation features identified above offer illustrations of a translator's initial choice in TT2. These features can be deemed as target-oriented translation according to Toury's concept of initial norms and his theory, as the translator has adopted the norm system of the target culture in forming the translations (1995:24).

Based on the discussions and examples provided above and in Section 4.1.2, it is shown that not only the use of Chinese surnames as the first syllable of names in translation is worth noting, but also the application of the Chinese name format (surname+forename) in relation to word length is especially noteworthy in the case of personal name translation. These translation features illustrate that some TT2 translators intend to convey the target culture and language norm in rendition, even though both translators employ the same translation strategy of 'transcription' in transferring a personal name. Therefore, it is important to find out whether other translators from the same region have similarly behaved in this way, or whether it is just an individual translator's idiosyncrasy.

It would be valuable to see if these naturalised approaches to translation could be identified in other novels, and whether the choice of employing a Chinese surname and the limitation of a specific word length with respect to personal names could be considered as lexical features as well as patterns of TL-oriented translation in strategies for a group of translators. Consequently, the identified 219 personal names used as direct address forms (see Appendix B1) again serve as examples for further investigation and discussion. However, a few (17) names are excluded from the following discussion since they are rendered either literally (4-1 and 4-2) or by the technique of replacement (4-7 or 4-8); they therefore have no characteristics of transcription in personal name translation. Only those names transliterated by both groups of translators who consistently use the method of transcription are analysed here, to enable further discussion regarding the differences or similarities of translation in word/character length and Chinese surname application between TT1 and TT2. As a result, 202[25] different name translations are used as a sample for

[25] The 202 instances include 33 from *AOHF*, 21 from *ATOTC*, 30 from *JE*, 14 from *LW*, 16 from *SAS*, 14 from *TAOL*, 23 from *TOTD*, 8 from *TSL*, 12 from *TTL*, and 31 from *WIL*; each English name and its translations from TT1 and TT2 respectively for these instances are listed in Appendix B1.

investigating the translation feature in lexicon strategy. Word length is considered first.

Personal name translation naturalised in Chinese format by word length

Since the translators are different from each other, I hereafter use TT1 to refer to the translators of each novel from China and TT2 to refer to those from Taiwan in the tables and discussions throughout this chapter. The word/character length of the rendition of each name is grouped according to the number of Chinese characters for each name in each novel; the details are tabulated as follows:

Table 6-3: The word/character length for transliterating a personal name in TT1

Word Length\Novels	AOHF	ATOTC	JE	LW	SAS	TAOI	TOTD	TSL	TTL	WIL	Total
one Character	2	1	2	1		1	1				**8**
two Characters	18	6	12	7	4	6	7	3	6	8	**77**
three Characters	7	11	11	4	9	5	8	4	4	20	**83**
four Characters	4	2	3	2	3	1	6		2	1	**24**
five Characters	2	1	1			1	1	1		1	**8**
six Characters			1							1	**2**
Total	**33**	**21**	**30**	**14**	**16**	**14**	**23**	**8**	**12**	**31**	**202**

Table 6-4: The word/character length for transliterating a personal name in TT2

Word Length\Novels	AOHF	ATOTC	JE	LW	SAS	TAOI	TOTD	TSL	TTL	WIL	Total
one Character		1	1	1	1	1					**5**
two Characters	22	7	18	8	6	8	9	2	6	6	**92**
three Characters	9	11	10	4	9	3	9	5	5	22	**87**
four Characters	1	1	1	1		2	4		1	2	**13**
five Characters	1	1					1	1		1	**5**
six Characters											**0**
Total	**33**	**21**	**30**	**14**	**16**	**14**	**23**	**8**	**12**	**31**	**202**

In order to explore the differences between the translation features of TT1 and TT2, the instances of word length are added and divided into two groups in the following table: (i) word length of up to three Chinese characters for a translated name, which is like a conventional Chinese name in length, and (ii) word length of four or more characters in rendering a personal name, which is unlike a conventional Chinese

name and more or less like a foreign name in translation in terms of word/character length.

Table 6-5: The word length of personal name translation between TT1 and TT2

Numbers of character	TT1 (occasions and %)	TT2 (occasions and %)
1-3 Chinese characters	168 (83.17%)	184 (91.09%)
4-6 Chinese characters	34 (16.83%)	18 (8.91%)
Total	**202 (100 %)**	**202 (100 %)**

According to the discussion above, if the word/character length for a name translation within three Chinese characters is considered to be one of characteristics of naturalising translation as far as the lexical strategy is concerned, it can be seen in Table 6-5 that only 83.17%, or 168 instances, of personal names are transliterated within three characters in TT1, whereas 91.09% (184 instances) appear in TT2. These statistical results suggest that it is nearly 8% (7.92%) more likely for TT2 translators to naturalise an English name into Chinese format as far as word/character length is concerned. Also, the same figure of 7.92% can be interpreted on the basis of four or more characters for a translated name in word length, since 16.83% are found in the TT1 but only 8.91% used more than three characters to interpret a personal name. There are nearly double (1.89) the instances found in TT1 (34 instances) than in TT2 (18 instances). These findings suggest that the translators in the TT1 group are less concerned with employing a naturalising strategy regarding word/character length in Chinese format, but pronounce and transliterate an English name faithfully in terms of the pronunciation of each name, even a voiceless letter is also pronounced and interpreted as a Chinese character.

More interestingly and significantly, as can be seen from a comparison of Tables 6-3 and 6-4, an important fact to stress is that instances collected in each novel in TT2 have equal or fewer instances found using four or more Chinese characters as the rendition of a name. This result reveals that all ten translators in the TT2 group tend to use fewer Chinese characters to pronounce a long English name since there are fewer instances than in TT1 where four or more Chinese characters are used to construe a personal name. It seems that the majority of name translations are limited to two or three characters, since fewer instances use either one Chinese character (8 in TT1 *vs.* 5 in TT2), four characters (24 *vs.*13), five characters (8 *vs.* 5), or six characters (2 *vs.* 0) in transliterating a personal name in TT1 and TT2

respectively. This is interesting because both TT1 and TT2 are rendered from the same ST, but the results show considerable differences in word choice concerning the word/character length in converting a personal name. Most importantly, these instances do not include the naturalised names illustrated above and in Figure 4-1 and the replacements illustrated in Section 4.1; all the 202 instances studied here are considered as the full transcription of each name.

If the word length naturalised into a Chinese format is considered as a type of technique to convey the usage of the TL name, the statistical results shown in Tables 6-3, 6-4 and 6-5 imply that the translators in the TT2 group intended to make a translated name read and sound like a Chinese name, which can be regarded as a TL-oriented translation. On the other hand, the translators in the TT1 group prefer to transliterate each phoneme of a name closely or faithfully according to its pronunciation, regardless of any voiced or voiceless letters interpreted and converted into Chinese characters, so the rendition of each name is very close to its original enunciation. As a result, the translated name sounds like a foreign one, and it can be construed as having the characteristics of a SL-oriented translation in terms of strategy.

Apart from the preference for rendering a personal name with similar word/character length to a Chinese native name in format, the positioning of a naturalised Chinese surname at the beginning of personal name translation is also worth emphasising. As pointed out previously, some translators and/or editors have preferred to use a Chinese surname at the start of a personal name rendition to naturalise the foreign name in translation and thus to benefit the Chinese reader. Consequently, it is important and valuable to see if the same group of translators has a similar preference. The surname usage in translation is examined in the next section.

Chinese surname naturalised as the first character of personal name translation

It is necessary to find out whether the use of a Chinese surname as the beginning of a personal name in translation can be detected in other novels, and whether the choice of employing Chinese surnames could be considered as a feature and pattern of naturalisation. Thus, the Chinese surname list *Bai Jia Xing* 百家姓 (see Appendix

D[26]), which includes 504 identified Chinese surnames (Ma and Gu 2005), is used as a yardstick to examine how English personal names in this corpus are transliterated by using a Chinese surname as the first character of a personal name rendition.

In order to offer further comparison and analysis of whether names are naturalised by each translator, the 202 instances of personal name are used again for further investigation between the two groups of translated texts. As mentioned above, all the renditions of these 202 instances employed the strategy of transcription and many of them were rendered identically in both TT1 and TT2. Some of them could not be transliterated by using any Chinese surname because of the sound of the original English name. In order to highlight the differences in translation features, these translated names are excluded and are not discussed in Table 6-6 in the following circumstances:

- Neither translation starts with the character of a Chinese surname (e.g. 阿切爾 *vs.* 亞契 for *Archer*)
- Both translations are exactly the same with Chinese characters (e.g. 布朗溫 for *Brangwen*, 羅迪斯 for *Roddice*)
- Both translations have exactly the same first Chinese character in personal name translation (e.g. 查爾斯 *vs.* 查理士 for *Charles*; 羅切斯特 *vs.* 羅傑 for *Rochester*)

As a result, there remain 67 different personal names between TT1 and TT2 found from the 202 instances starting with a Chinese surname as the rendition. These are tabulated below:

Table 6-6: Instances of personal name translation with a Chinese surname as the first character

Novels & Instances	Personal Names	TT1	TT2
AOHF TT1: TT2= 5:5	Ben	朋	班恩
	Bilgewater	毕奇华特	布列基瓦特
	Buck	勃克	貝克
	Huck	赫克	哈克
	Jim	杰姆	吉姆
	Parkard	巴卡特	派克
	Parker	巴克	派克
	Penrod	奔洛特	潘羅德
	Phelps	费非贝斯	菲普斯
	Watson	华珍	瓦特森

[26] This list can also be viewed from this website: http://zh.wikipedia.org/w/index.php?title=%E7%99%BE%E5%AE%B6%E5%A7%93&variant=zh-tw#2007.E5.B9.B44.E6.9C.88- (assessed on July/2007)

ATOTC TT1: TT2= 2:6	Defarge	德伐日	杜法滋
	Jarvis	贾维斯	查維士
	Jerry	杰瑞	吉里
	Lorry	罗瑞	洛理
	Manette	曼内特	馬芮特
	Solomon	所罗门	蘇羅門
	Stryver	斯特莱佛	史特拉維亞
JE TT1: TT2 = 6:8	Adela	阿德拉	愛德拉
	Bobby	鲍比	巴比
	Burns	彭斯	伯恩斯
	Eshton	埃希顿	伊斯頓
	Fairfax	费尔法克斯	菲爾
	Louisa	路易莎	露易莎
	Reed	里德	李德
	Temple	坦曾尔	鄧波
	Wharton	沃顿	華頓
	Wood	沃德	伍德
LW TT1: TT2=3:5	Amy	艾美	愛美
	Esther	埃丝特	艾絲特
	Josephine	约瑟芬	喬瑟芬
	Laurie	劳里	羅瑞
	March	马奇	瑪區
	Theodore	西莫多	狄奧多
SAS TT1: TT2=1:6	Courtland	考特兰	寇藍
	Dashwood	达什伍德	戴須伍
	Elinor	埃丽诺	愛蓮娜
	Fanny	范妮	芬妮
	Palmer	帕尔默	鮑曼
	Thomas	托马斯	湯瑪士
	Willoughby	威洛比	魏樂比
TAOI TT1: TT2= 2:3	Beaufort	博福尔	畢佛
	Ellen	埃伦	伊蓮
	Janey	詹妮	珍妮
	Louisa	路易莎	露易莎
	Sillerton	西勒顿	席勒頓
TOTD TT1: TT2= 1:4	Durberfield	德北菲尔德	杜柏菲爾
	D'Urberville	德贝维尔	狄烏柏維爾
	Felix	费利克斯	菲里克
	Huett	休特	惠特
	Jonathan	约纳森	強納森
TSL TT1: TT2= 1:0	Prynne	白兰	普林
TTL TT1: TT2=1:3	Cam	卡姆	康敏
	Ramsay	拉姆齐	雷姆塞
	Rayley	雷勒	瑞利
	Tansley	坦斯利	譚斯理
WOL TT1: TT2=5:11	Alice	艾丽斯	阿麗斯
	Birkin	伯金	畢爾京
	Gerald	杰拉德	吉拉德
	Gudrun	戈珍	葛德蘭
	Julius	裘里斯	朱利阿斯

	Libidnikov	里比德尼拜夫	李比尼可夫
	Loerke	洛克	羅爾克
	Lupton	鲁普顿	盧普東
	Salmon	塞尔蒙	沙爾蒙
	Salsie	赛尔西	沙西
	Thomas	托玛斯	湯瑪斯
	Ursula	厄秀拉	歐色蕾
Total Instances	**67 (100%)**	**27 (40.30%)**	**51 (76.12%)**

As highlighted in Table 6-6, 27 instances found in TT1 and 51 in TT2 started with a Chinese surname as the rendition of English name in 67 different occurrences. In the comparison of instances in TT1 with those in TT2, the information from Table 6-6 clearly shows that more instances are found in TT2 (51) than in TT1 (27) of a name transliterated using a typical Chinese surname character as the first character. This result can be interpreted as showing that the group of translators in TT2 used a Chinese surname as the first character 1.89 times more frequently than those in TT1 (51:27). Most importantly, some surnames such as *wuo* 沃 and *lao* 劳 in the TT1 group are not in the (hundred) most common surnames in Chinese[27] (Ma and Gu 2005:V).

If we argue that the use a Chinese surname as the first syllable of a personal name is considered evidence of naturalisation in translation, the figures in Table 6-6 show that 76.12% of English names are naturalised by using a Chinese surname at the start in TT2, while only 40.30% are similarly naturalised in TT1. These figures suggest that it is 35.82% more likely for the translators in the TT2 group to employ the naturalising strategy in rendering personal names of address, compared with the TT1 group. More specifically, nine out of ten translators in the TT2 group have the marked tendency to employ this technique in comparison with their counterparts in the TT1 group. This result can be interpreted as showing that the translators in the TT2 group prefer to adopt a common Chinese surname as the beginning of a personal name translation, compared with the translator(s) of the same novel in the TT1 group, since the translations in TT2 have more instances than the TT1 translated version.

To sum up, the figures shown in Tables 6-5 and 6-6 imply that the translators in the TT1 group are less likely to consider employing the strategy of using the Chinese address form, including both the word/character length similarity and Chinese

[27] The (hundred) most common surnames in China can also be referred to: http://zh.wikipedia.org/w/index.php?title=%E7%99%BE%E5%AE%B6%E5%A7%93&variant=zh-tw#2007.E5.B9.B44.E6.9C.88- (assessed on July/2007).

surname employment, but prefer to remain closer/adhered to the original pronunciation for each name and to transliterate a foreign name faithfully in terms of sound similarity, so that they can preserve the sound of 'Englishness' in a name translation. In doing so, they create a foreign flavour which can give their readers a sense of exoticism when reading Anglo-American novels. With such characteristics, these translation features can be regarded as source-oriented. On the other hand, the results of Chinese translation for personal names investigated above suggest that the translators in the TT2 group tend to transliterate an English name into Chinese by applying a Chinese style and format of personal name. In this way, the target cultural values and usage emerge in the translation by an assimilative approach to the foreign text, to benefit the Chinese audience.

Evidently, these findings are also confirmed by translators and (chief) editors from both areas through personal communication with me (see Bibliography for personal communication references). For instance, when I had a conversation with the mainland China translators such as Huang Yuanshen and Sun Zhili, and the chief editor, Liu Feng, they told me that there are transliteration guides in dictionaries used as references for transliterating personal names and place names (also see Bao Huinan 2001:64-65). On the other hand, Taiwanese translators as well as editors such as Song Biyun and Xie Yaoling (Hsieh Yauling) and the chief editor, Wong Tienpei[28], informed me that there are no such transliteration guides for proper names translations in Taiwan, but "a publisher such as Huangguan would inform or require translators to transliterate a personal name by starting a Chinese surname", stated by Zhang Yan (personal communication). Adding to that, Zhang Yan, who also owns a publishing house for specific literary translated products, said "publishers in Taiwan prefer translators to use a Chinese surname as the beginning of personal name translation in literary works, particularly in novels". If this is done, the target audience can easily remember each role and each character's name in a novel. This is because "a name, for the TT reader, is deemed as the designation or symbol for a specifically-created character in a translated work, if the denotation/connotation of his or her name cannot be interpreted semantically or literally", as expressed by the translator Chen Cangduo (Chen Tsangto, personal communication). In other words, publishers and editors, playing the role of implied readers, are more concerned about

[28] Wong Tienpei, the chief editor as well as the owner of Hsin-Chao-She Cultural Enterprise Company, which is one of publishing houses in Taiwan for publishing both literary and non-literary translations.

their audience; consequently, they ask translators to adopt the Chinese usage and format in renderings. In their opinion, it is helpful and useful for the audience to remember different (and meaningless) characters' names and to read through the whole novel easily and smoothly if an English name is naturalised into Chinese style and/or format, either in word length or surname use or both.

Most importantly, the naturalising translation as a translation norm dominates translations in Taiwan, especially in rendering a personal name. The translation norm, naturalising Chinese name usage, is also supported by Li and Wu's (2003:65) study, as they identified and confirmed the translation strategy of naturalising Chinese names in word/character length in terms of personal name translation from Spanish into Chinese. The naturalised strategy in lexical choice is regarded as a translation norm for the translator in Taiwan since the publishers' demands show that the TL-oriented strategy is preferred and encouraged there, especially as far as the translation of term of address in novels is concerned.

On the other hand, some scholars (Bao Huinan 2001; Yang Xiaorong 2002:80), translators as well as translation educators (Huang Yuanshen; Sun Zhili, personal communication) and editors (Wu Lao[29]; Zhang Fusheng[30], personal communication) in China prefer to avoid the use of a Chinese-style name in personal name translation. They encourage translators to uphold the foreign sound of language in Chinese translation in order to preserve the exoticism in a character's name. In addition, the goal of 'benefiting target readers cannot be a reason to make the TT unfaithful to the original', as stressed by some critics (Li Xiaoyuan 2006; Xu Yufen 2006:78; Yu *et al.* 2002; Zhu Ying 2006:75, to cite but a few). Most interestingly, readers in China do indeed prefer enjoying reading a foreign sound in rendition. Statistically, 89% (17 of 19) of the informants in Chen Yongye's (2005:91) study indicated their preference to have English names rendered intact so that they preserve the sound of foreignisation in the rendition, enabling readers to enjoy the exotic pleasure of reading foreign names in a rendition. This difference in employing strategies of personal name translation between the two regions is significant.

In summary, if the naturalisation features of having a Chinese surname at the start of a personal name translation or having a Chinese name format in a specific

[29] Wu Lao is a professional translator and senior editor for literary translation in Shanghai Translation publishing house.
[30] Zhang Fusheng is a chief editor for People's Literature Publishing House.

character length are considered as a target-oriented translation, the abstract term can be presented statistically in the comparison between TT1 and TT2 in the light of the use of a Chinese surname and the length of word/character in a personal name translation. Statistically, the group of TT2 translations is much higher than or almost double that in TT1 in the instances of using word/character length in a Chinese name (1.10), and a Chinese surname as the first syllable (1.89), to naturalise a personal name rendition in this study.

The variations in translation features between the two groups of translators in terms of lexicon have been investigated above; in the next section, the translation features from the syntax aspect are considered.

6.2.2 Translation features in syntax strategy

It is common to make some changes and shifts in a language unit in syntax during the translation process because the differences between one language and another and the displacement or rearrangement could vary in different language units, including lexicons, phrases, clauses, sentences or even paragraphs. As far as syntactical strategy is concerned, an address term can be regarded as a unique unit in a language and, most importantly, the syntax changes concerning terms of address between English and Chinese are a subject which deserves more than a passing notice.

Many instances illustrated in Chapter Four can be used again to show differences in syntactical rearrangement as far as the translation of terms of address from English into Chinese is concerned. For instance, in order to conform to the TL norm, an address term is transposed at the beginning of a sentence in Chinese. This typically target-oriented syntactic use in terms of address can be seen in TT2 translations in several instances, such as examples 4-5, 4-13 and 4-25. The syntactical transposition or rearrangement of an address term in a sentence or paragraph can be considered a feature of 'syntax change' in translation, according to Chesterman's classification (1997; see Section 1.2.1).

Deeper consideration of the mode of transposition/shift in a term of address can be regarded as a translation feature in syntactical strategies. Comparing the syntax between English and Chinese, Bi Jiwan (1989:74-75) stated that alteration of a different 'language unit' in syntax in both languages deserves more attention

between English and Chinese. For instance, an address term as a language unit is generally said to a listener before making a statement or a request in an interlocution, so it often appears at the beginning of a sentence, which may differ slightly from an address term raised and used at either the middle or the end of a sentence in English (example 4-21 or 4-37). Although an address term could be said at the end of a sentence in Chinese, it is generally followed immediately by a word such as 'yes' or 'no' (example 4-26 or 4-28) in order to confirm or to respond to the answer. That is to say, it would sound like a foreign text syntactically if a translated term of address is placed in the middle or at the end of a sentence as a result of the translator adhering to and being consistent with the original version (except when 'yes' or 'no' is said as a confirmation as mentioned above). Thus, how Chinese translators cope with the difference in syntax between the two languages is looked at next.

In order to compare the differences and similarities between both groups of Chinese translators reacting to shifts in syntax, the courtesy title *sir* is used as a token to carry out a statistical investigation with the help of the corpus tool. The form of address *sir* was chosen because, first of all, except for a few (151) instances in the collected corpus when it is used as a referent term (such as the bestowed title *Sir John*), *sir* is almost exclusively used as a direct address term, which is the subject of this study. Second, *sir* used as a courtesy title appears in each novel and has the greatest frequency of occurrence of all terms of address in this corpus, which makes it an excellent example to carry out further comparisons with each pair of translations from both regions. Third, it is placed in various different locations in the English ST, all grammatically correct, including the beginning, middle or end of a sentence, which enriches the comparison between the two pairs of Chinese translations with the original as far as the syntactical strategy is concerned, particularly when it is addressed or written in the middle of a sentence and divides the subject from the verb phrase, which seems uncommon with the Chinese address system, either in the colloquial or the written form. With these advantages, *sir* was selected as an example to carry out further investigation regarding the translation feature as a syntactical strategy. Altogether, there are 584 instances of *sir* used as a polite direct address in the original (excluding the 151 instances used as reference terms or for other functions and the eight instances of 'Sir+bestowed title' used as direct address term, indicated in Table 3-3). The rendition of the courtesy title (irrespective of what terms or expressions are rendered in the TTs) is grouped into three categories according to

the translation of *sir* in the Chinese sentence in syntax: (i) faithful to the original ST in syntax, (ii) naturalised by syntactical change according to the TL norm, and (iii) omitted from the translation. The following tables list all the instances found in each novel in both groups of translations respectively.

Table 6-7: Syntactical strategy in translation: the example of *sir* in TT1

Novels	Total Hits in ST	Faithful to the original ST	Naturalised according to TL	Omitted from TT
AOHF	24	22	0	2
ATOTC	100	90	0	10
JE	307	291	9	7
LW	25	25	0	0
SAS	7	7	0	0
TAOI	25	23	2	0
TOTD	63	58	2	3
TSL	20	20	0	0
TTL	1	1	0	0
WIL	12	9	1	2
Total	**584 (100%)**	**546 (93.49%)**	**14 (2.40%)**	**24 (4.11%)**

Table 6-8: Syntactical strategy in translation: the example of *sir* in TT2

Novels	Total Hits in ST	Faithful to the original ST	Naturalised according to TL	Omitted from TT
AOHF	24	9	10	5
ATOTC	100	41	46	13
JE	307	286	21	0
LW	25	21	1	3
SAS	7	3	4	0
TAOI	25	24	1	0
TOTD	63	44	15	4
TSL	20	17	2	1
TTL	1	0	1	0
WIL	12	12	0	0
Total	**584 (100%)**	**457 (78.25%)**	**101 (17.30%)**	**26 (4.45%)**

In Tables 6-7 and 6-8, the first column refers to the name of novel and the second column indicates the number of occurrences of *sir* appearing in the English ST corpus in each novel. When *sir* is rendered into a Chinese address term by sticking to the original version, it is classified into the third column: faithful to the original ST (location). If it is transposed or rearranged according to the TL norm, it is put into the fourth column: naturalised according to TL. Finally, if the translation of *sir* is removed from the TT, it is grouped under the category 'omitted', the fifth column. For instance, *sir* is found 24 times in the ST in the novel *The Adventures of*

Huckleberry Finn (AOHF) and 22 of these 24 instances in TT1 adhere to the original text in syntax, and the remaining two occasions were removed from the translation. On the other hand, for the TT2 translation, nine of the 24 instances are constant to the original in location, but a further ten instances are relocated either to the beginning or to the end of the sentence, according to TL system. The remaining five instances were deleted from the translated text completely.

In other words, the first type is source-oriented, which includes both conventional and unconventional Chinese address terms in terms of syntax, and the second type is TL-oriented in terms of syntax, which refers to the fact that those translators naturalised the translated address term in accordance with conventional Chinese language norms in syntax. For the third type, as far as the syntactical strategy is concerned, when an address term is omitted from the translation, it would be difficult to judge its attribution, either source-oriented or target-oriented, in the light of syntax change, since it does not exist in the translation at all. The following discussion concerning translation features in syntactical strategy is therefore limited to those instances in both groups of translation categorised as the first and second types, whilst those in the third type, omitted, will be left out from further discussion here. All in all, the instances of the first two categories are summed up and tabulated in Table 6-9 below:

Table 6-9: Translation features in syntax: the example of *sir* in translations

The Location of the rendition of *sir* in syntax	**TT1** ***Occasions (%)***	**TT2** ***Occasions (%)***
Faithful to the original ST location	546 (93.49%)	459 (78.25%)
Naturalised according to TL norm	**14 (2.40%)**	**101 (17.30%)**

As mentioned above and shown in Table 6-9, the instances classified into the first type of rendition of *sir* in both groups, 546 (93.49%) in TT1 and 459 (78.25%) in TT2 respectively, remain at the same place as in the original. In other words, these translations are more source-oriented, irrespective of whether this is appropriate or inappropriate in TL use. These figures can be interpreted in the sense that 93.49% of TT1 is source-oriented in terms of syntactical strategy whilst only 78.25% of TT2 is faithful to the original syntax. It is therefore 15.24% higher in TT1 than in TT2 that the translation adheres to the SL in syntax, even though its use is inappropriate or

unconventional in the TL system. This type of strategy makes the translated version very close to the SL in terms of syntax regardless of its acceptability to TL norms.

What is important and worth emphasising is that the occasions grouped in the second type are naturalised in Chinese syntax in conformity with the TL norm. The rendition in this group is either relocated to the beginning of the sentence or shifted to the conventional and appropriate location in line with TL norm. This displacement can be deemed a characteristic of naturalisation in terms of syntactical strategy and can be considered as a strategy of TL orientation.

As shown in Table 6-9 above, only 14 (2.40%) of the instances of rendition for *sir* in TT1 are transposed in order to convey the TL system. On the other hand, there are 101 (17.30%) occasions found in TT2 when the term of address is shifted to the beginning of a sentence, such as example 4-25 or 4-45, in order to convey TL norms in translation. In this way, the translation is readable and fluent in accordance with Chinese writing style so that it benefits readers. This type of syntax change can therefore be deemed a naturalising translation in strategy, since it is shifted from one place to another in translation in order to conform and correspond to the target norm of language in terms of address.

If a syntactic change can be considered as a translation feature of Toury's TL oriented translation in terms of syntactic strategy, the figures show that the TT1 has 2.40% instances of re-locating a translated address term in order to follow the use of Chinese address term system. Alternatively, 17.30% of translated terms in TT2 are relocated to adapt to Chinese language norms in respect of syntax in order to minimise the contextual foreign-ness in the final product. These statistical results suggest that TT2 has 14.90% greater use than TT1 of naturalising a term of address in the light of syntax change. It can be also interpreted that there is more than seven times (7.21) the occurrence in TT2 than in TT1 of employing the technique of TL-oriented translation with respect to syntax change.

More specifically, this tendency for a Chinese naturalised translation for 'sir' in syntax has been preferred by most translators in the TT2 group, since nine out of ten translators in TT2 have many more instances than those in TT1 of re-arranging or adjusting the translation syntactically in order to conform to the language norms relating to terms of address, which can be seen by comparing Tables 6-7 and 6-8. Accordingly, these findings reveal the translation feature that the TT2 translators show a leaning towards adjusting a language unit such as a term of address in

keeping with TL norms in syntax. By doing so, the translated text looks more natural for Chinese readers.

In summary, the discussion above has focused on the translation features in syntactical strategy. Accordingly, the statistical results suggest that the group of translators in TT2 have a preference for following the TL norm by re-arranging the translation of a term of address in the translated text, whereas the TT1 renditions show a high (93.32%) tendency to remain constant to the original text as far as a term of address is syntactically concerned. These findings suggest that the group of translators from Taiwan in this study have a preference for adopting a target-language use in their translations to strengthen the TL syntactical norms in the Chinese translation of address terms. On the other hand, the translators in the TT1 group in this study have chosen to be faithful to the original version in syntax, which means that they tend to remain closer to the syntax of the original with respect to terms of address[31].

Translation features relating to syntax and lexicon have been investigated in the preceding two sections; translation features in message strategy are considered in the next section.

6.2.3 Translation features in message strategy

Translation always involves a message or information which needs to be conveyed from ST into TT. Translators therefore inevitably encounter certain factors in the message which on the one hand could clearly explain and/or be literally retained in TL, but on the other hand could pose problems or even be impossible to reproduce in the TL. Among the latter, meta-linguistic messages and/or information are factors separating two different languages, according to Vinay and Darbelnet (1958/1995:29). Consequently, what Chesterman calls 'change' in terms of strategy is generally employed to communicate and carry the 'message' or 'information' in translation; this is called pragmatic strategy and refers to the change made to information from ST into TT, according to Chesterman (1997; see Section 1.2.1).

[31] This faithfulness to the ST in syntax is also discovered in my other work (Hsu 2004), where I discuss a translator from China using exactly the same number of punctuation marks (for quotations), while translators from other areas (Taiwan and Hong Kong) have either more or fewer than the original because of their rearrangement and displacement according to Chinese syntax and language use.

As far as message in translations is concerned, it should be noted that the information in a translation always involves lexical, semantic and syntactic elements (Chesterman 1997). Consequently, translation features with respect to message or pragmatic strategy often include any alteration relating to semantics and syntax from SL to TL. Several instances from previous chapters, such as examples 4-14 and 4-26, can also be considered as types of message change since the address term in ST is rendered but changed by using other different address terms, in order to convey both the message and the relationship between the interlocutors, or the speaker's intention or mood. Due to the fact that the analysis and discussion have become separated, the exposition of examples in this aspect has already been illustrated and elucidated in Chapter Four, so no further examples are provided here for additional discussion in terms of 'message' or 'pragmatic' strategy.

This section aims to show the translation features which reveal a translator's choice between the two extreme poles, source-oriented or target-oriented translation. On this aspect, as discussed in Section 6.1, such the strategy 'literal translation'can be regarded as source-oriented translation as they have semantically corresponding or closest or near-close meaning to the SL. Again, using the occurrences of nominal address terms in this study as examples, as indicated in Tables 6-1 and 6-2, comparison between the instances in the original ST 100% (1,605 instances), showed a difference of 1.79% between the TT1 group, at 91.40% (1,467), and the TT2 group, at 89.61% (1,431), in the use of literal translation strategy for translating terms of address. This statistical result suggests that the translation in the TT1 group is more source-oriented in message translation, since those translators show a higher tendency towards faithfulness to the original meaning, irrespective of whether the literal translation is appropriate in TL custom or not (example 4-30, for instance).

On the other hand, strategies such as cultural filtering are regarded as target-cultural language translation in terms of message strategy since they refer to a change to the information or message from ST into TT, according to Chesterman (1997:108), as does the strategy 'cultural substitution' according to Baker (1992:31ff). In other words, these strategies, cultural filtering and cultural substitution, describe and deal with "the way in which SL items, particularly culture-specific items, are translated as TL cultural or functional equivalents, so that they conform to TL norms" (Chesterman 1997:108). The subject examined in this study is the term of address, which is classified and identified as a culture-specific item (Aixela 1996; Kruger and

Wallmach 1997). It can be said that the instances classified in these strategies, including cultural substitution and cultural filtering, can all be considered as target-culture translations in terms of message translation, since translators in this study make some change to the information from ST into TT, and their selection of change in translation is governed or determined by the translators' knowledge of the prospective readership of the translation, as well as the TC norm.

Consequently, the instances identified and classified under the two types of strategy for rendering nominal terms of address in this study are collected and summed up to enable a statistical analysis, except for personal names of address. This is because the personal names of address in this study are almost always transliterated according to their pronunciations, neither denotatively nor connotatively preserving any literal meaning, and are less concerned with any 'message' or 'pragmatics' conveyed in the original meaning in personal names. Also, they have been investigated above from a different perspective, as can be seen in Section 6.2.1. In short, the instances categorised as using the two types of strategy with respect to nominal address terms are extracted and summed up (from Appendix C) and tabulated as follows:

Table 6-10: Translation features identified in respect of message strategy in terms of TL-cultural translation –TT1

Strategies\Address terms	KT	CT	GT	OT	ET	AT	Total
Cultural Substitution	2	0	0	0	12	0	14
Cultural Filtering	1	8	7	0	4	0	20
Total	3	8	7	0	16	0	**34**

Table 6-11: Translation features identified in respect of message strategy in terms of TL-cultural translation –TT2

Strategies\Address terms	KT	CT	GT	OT	ET	AT	Total
Cultural Substitution	2	2	1	0	10	0	15
Cultural Filtering	1	19	6	0	34	2	62
Total	3	21	7	0	44	2	**77**

Tables 6-10 and 6-11 show the total number of instances classified under the strategies of cultural substitution and cultural filtering within each subgroup of nominals of address individually. According to the statistical analyses, 34 instances were found in TT1 and 77 in TT2 to use or replace an address term according to Chinese cultural norms in the translation. In other words, these renditions are chosen

or substituted by translators in order functionally to convey the TC usage in the translations of terms of address or to make the TT acceptable to Chinese language norms. The figures in Tables 6-10 and 6-11 show that 43 instances more in TT2 (77) than TT1 (34) were found in the Chinese translations. This result suggests that the TT2 translation selected and replaced functionally equivalent target address terms 2.26 times more frequently than the TT1 translation (77:34). This analysis highlights the fact that the translators in the TT2 group, in comparison with those in the TT1 group, in this study, tend more often to reproduce address terms according to TC norms, to ensure that these terms are acceptable to target readers and are naturalised within TL norms.

As discussed above, the translated address terms classified under any of these strategies can be considered as target-culture translation since they are rendered or substituted by functionally-equivalent terms in compliance with TL cultural norms. The statistical results suggest that the translation feature of naturalisation in message change reveals that it is more than twice (2.26) as likely for the translators in the TT2 group than for those in the TT1 group to translate by selecting or substituting a Chinese address term. This can be interpreted as showing that the TT2 translators would prefer to choose a relevant, suitable and acceptable address term according to target culture norms, whilst the TT1 translators prefer to remain close to the original in terms of expression, as there are fewer TT1 instances that are adapted to convey Chinese cultural norms, even though the literary translation seems uncommon for the Chinese audience. This result implies that the group of translators in TT1 have the tendency to bring Chinese readers closer to English culture by translating terms of address literally regardless of their appropriateness in the target culture.

6.2.4 Discussion and conclusion of translation features

There is no doubt that the translation strategies employed by translators not only aim to conform to target culture and language norms, but also help their final readers to enjoy and appreciate the information or message from the original work. Thus, translators have recourse to several different strategies involving lexicon, semantics, syntactic structure and message in order to ensure that the final product is acceptable to the target readers, and this produces their aim to diminish the foreign-ness in contextuality in the TT (Yu *et al.* 2002:70).

Some translators, however, prefer to locate themselves in a neutral position, or have the intention of introducing a foreign piece of literature for target readers, so they insist on preserving the original flavour and information in translation as much as possible. In doing so, they attempt to seek different approaches to retain the Englishness or American-ness of address terms and the use of forms of address in their translated version, which aims to bring the target readers closer to the original writer so that exotic language use and culture might create for the audience what is called 'estrangement' (Jones 1989:195), 'foreignisation' or 'exoticization' (Chesterman 1997:114).

In the elucidation of analyses of translated terms of address in the Anglo-American novels in this study, according to the translation features and patterns identified and discussed above, the findings suggest that the lexical, syntactical and message choices made by the two groups of translators have an impact on the fictional representations in the translation. They reveal that the different groups of translators from different socio-cultural and political regions exhibit their respective distinctive features in their translation products. That is, the translators from China tend to stay closer to the original whereas those from Taiwan incline towards creating a translation which conforms to TL cultural norms. In other words, the translation patterns and features in TT1 are more source-oriented whilst those in TT2 are more target-oriented, even though they are rendered from the same original piece of literary work. As far as translation style is concerned, it can be interpreted that the translators in TT1 in this study tend to produce translations which retain the 'Englishness' or 'American-ness' of the novels, whereas those in TT2 are inclined to give their translations more 'Chinese-ness' by striving to help their audience by selecting TL address terms which follow TL norms.

Several facts can account for the result of these distinctive features in rendition. The much-used source-oriented translation in TT1 could be traced to the influence of translation criteria. Apart from the Chinese traditional concepts such as *xin-da-ya*, the three familiarities (alternatively rendered as closeness), '*xingsi*' (similarity in form), '*yisi*' (similarity in content/meaning) and '*shensi*' (similarity in spirit), are widely used by Mainland China translators and scholars (Hu Yunhuan, Sun Zhili (1992; 2001), for instance). For instance, the translator, Hu Yunhaun (1992) stated his viewpoint on translation strategies in his preface to the revised rendition of *The Scarlet Letter*. He wrote:

> Concerning the translation, the three standards, *xin*, *da* and *ya* have existed for a long time in Chinese translation history... . I consider that *xin* refers to faithfulness to the source text, *da* means the Chinese target language has to be comprehensible and intelligible, and *ya* denotes that the translation has to reflect the original writer's style and characteristics. These three standards or so-called principles are also the aims which I hope to achieve or fulfil in my translation.
>
> (Hu Yunhaun 1992:4-5, my translation)

Furthermore, the translator as well as translation educator Sun Zhili (1999:54) not only asserts the translation concept of 'similarity/closeness', but also uses his own translation examples from *Sense and Sensibility* to illustrate how to make a translation achieve both similarities ''*xingsi*' and '*shensi*' in a literary translation. More specifically, Sun expressed his translation strategies used to render Jane Austin's literary works, as he said,

> ... it is important to give weight to both '*xingsi*' and '*shensi*' in a literary work; in other words, it is necessary to make a compromise between both '*xingsi*' and '*shensi*' in a literary translation. (1999:53, my translation)

In addition, as discussed in the end of Section 1.1.1 in Chapter One, the combination of both Chinese and Western translation approaches are highly advocated and suggested in China. Fan (1994:157-159) highlighted the methods, criteria and evaluation of translation from two concepts, (i) units of translation, which includes phoneme/morpheme, word, idiom, free expression, sentence etc. and (ii) levels of translation at three levels: conceptual, linguistic and stylistic. In order to show how to combine both Chinese and Western approaches in the translation assessment, I cite the passage here again:

> ... the assessment is centred around form, content, and style. To seek equivalence in linguistic forms between the TL and SL texts, we may obtain "xingsi" (similarity in form); to achieve equivalence in content, we may get "yisi" (similarity in content); and to aspire after equivalence in style, we may realize "shensi" (similarity in spirit) (1994:157).

In other words, similarity in form (*xingsi*), for instance, can be sustained in the investigation above with respect to lexicon strategy in Section 6.2.1, since the results of personal name translation in TT1 are much closer to the original pronunciation of the phoneme; this can be regarded as a feature of similarities. As far as similarity in style (*shensi*) is concerned, needless to say, the tendency for source-oriented syntax

in the TT1 translation is sufficient evidence of similarity in linguistic style and syntax. Finally, the message translation features examined above can illustrate how the concept of 'similarity in content or meaning (*yisi*)' is employed and presented in translation.

Indeed, 'faithfulness' and 'similarity' are more welcome and considered as the main criteria for translators and translation-educators (Huang Yuanshen; Wang Jiaxiang; Sun Zhili (1999), personal communication and also see Appendix A), editors/publishers (Liu Feng; Zhang Jianping[32], personal communication) and critics (Wang Lixing 2003). Moreover, from the audience's point of view, faithfulness is also suggested by scholars (Hu Anjiang 2003; Ma and Bai 2006) in order to retain exotic and alien elements in the rendition and to introduce or bring foreign and original writers close to the audience; for them, "reader's expectation" is "translation of SL into TT equivalence" as claimed by Li Xiaoyuan (2006:105) and Yin Yantong (2001:53). Indeed, readers in China do indeed have a preference for foreign elements or texts in rendition as Chen Yongye (2005) claimed according to her study. Moreover, some critics (Li Maolin 2006; Li Xiaoyuan 2006) even insist on retaining SL-culture in translation by rendering an ST faithfully into TT for readers.

However, this concept of 'similarity or closeness' is not so heavily advocated in Taiwan, either by individual translators, educators or critics (Hu Gongze 2003, 2005). On the other hand, preferably, a fluent and readable translation is welcomed more by publishers (Chen Ruiqing (Chen Juiching) 2005:25) and translators and editors (Qi Xiafei; Song Biyun; Wong Tienpei; Xie Yaoling (Hsieh Yauling), personal communication). The translation criteria in Taiwan, as the translator and publisher Zhang Yan stated, mean that publishers in Taiwan prefer or even ask a translator to use Chinese language expression and usage such as a surname starting with a personal name rendition, in order to naturalise the foreign text in rendition; they would also prefer to have a readable and fluent translated text (personal communication). In order to meet the expectation of publishers, translators in Taiwan set their initial norm as target-orientedness and then try their best to make the translation as fluent as possible and to produce a translation which is acceptable to editors/publishers for target readers. Some translation features such as naturalising by conforming to Chinese language norms in syntax and TL usage are certainly

[32] Zhang Jianping is the chief editor in Shanghai Translation Publishing House.

regarded as a common strategy employed in translation. Moreover, in order to ensure that a translation is acceptable to target readers, terms of address are generally rendered by an acceptable term according to Chinese culture as expressed by translators (Qi Xiafei; Song Biyun). Such translation features gradually become translation norms for other translators and other publishers in Taiwan. Also such naturalised translation norms are expected to be followed in non-literary works (Chen Ruiqing 2005). Clearly, the different translation criteria of publishers for readers have a great influence on a translator's initial norms in both regions, China and Taiwan. These preferences also affect the strategy employed by Chinese translators.

The main factor causing these differences between two communities can be traced back the different socio-political dimensions after 1949. As reviewed in the Introduction and in Section 3.2.1, translation studies in China are great influenced by Russian formalism and the Soviet school, and publishers are restricted or obliged by the government as the political state there is communist, and linguistics and the science of translation are very much modern disciplines (Fan 1994: 151-152; Liu Miqing 2001b), and are therefore regarded with some suspicion. On the other hand, Taiwan became a democratic and free market society and both its political status and its economic activities were closer to the United States where target-oriented translation is widely advocated, according to Venuti (1995, 1998c). Moreover, unlike China, Taiwan developed an open attitude to the West and its educational system was also influence by the West, which in turn opened wider awareness of Western culture and literature. As a result, English and Chinese are the two main languages involving in translation in Taiwan after 1949. Also, publishers are generally set up as private companies and managed by an individual or a cooperative. Translation is considered to be "a creative activity" and a translation is regarded as "a fine art", especially for literature translation (Lin Yutang 1932/1993:44; Yu Guangzhong 1993:121). Apart from 'faithfulness', 'fluency' and 'meaningful translation', or the so-called '*dazhi* (exposition)' (Section 1.1.1), are widely advocated by translation educators (Wu Qianching 1995:2-4) and by editors/publishers. In my conversation with the chief editor, Wong Tianpin, who is also the owner of a publishing house named Hsin-Chao-She in which the English-Chinese translation product is one of the principal business activities, he stated that such translation criteria as 'fluency' in Chinese language expression or TC-oriented translation are preferred by publishers

in Taiwan, because translation products with such characteristics are more readable and benefit readers to understand the whole story (personal communication). That is to say, editors/publishers play the role of implied readers and require translators to follow TL norms as much as possible in their translations. By doing that, the translations are more fluent in Chinese and more readable for the audience.

To sum up, in order to make translations more readable, fluent and TL-oriented translations are more welcome in Taiwan. In such a democratic and free-market economic environment, translators generally accept these publishing demands and produce translations which are acceptable to publishers. On the other hand, translators in China are seldom asked to change or follow specific norms, as is confirmed by chief editors (Liu Feng; Zhang Fusheng; Zhang Jianping, personal communication). The evidence again demonstrates the differences in the socio-political and economic environment affecting the activities of translation in these two Chinese societies, even though both regions, China and Taiwan, shared the same cultural-historical background before 1949. According to the results of this study, the findings do confirm my hypothesis that translators from the two geographic areas of China and Taiwan behave in different ways when translating literary works. The distinctive features revealed in translations are greatly influenced by socio-political differences, which also made an impact on translation criteria, publishers' demands, readers' expectations and even the governments' language policies. For the latter, one of the significant differences in the governments' language policies is the absence of the female pronoun of address '*ni* 妳' in Chinese language and in translations published in China, as a consequence of the social and political upheavals which made changes to language norms there after 1949 (Fang and Heng 1983, also see Section 2.1.1 and examples 5-1 and 5-2 for a description).

In conclusion, types of strategy adopted in Chinese translations of terms of address have been outlined and the similarities and differences between their strategic employment have been discussed for both sets of translations respectively. Also, the translation features between groups of translations from different areas have been identified and presented by statistical result to explain abstract terms such as source-oriented and target-oriented translation, which has been denoted and illustrated from three perspectives: lexicon, syntax and message/pragmatics. This constructive comparison has shown that the group of translations in this study from China has the tendency to remain faithful to the ST in lexicon, syntax and message.

This can be described as 'source-oriented translation' in Toury's initial norms, since the translators set the aim of "loyalty to the source text and adherence to the initiator's brief" (Ndlouv and Kruger 1998:54). On the other hand, the translators in this study from Taiwan tend to naturalise their translation according to Chinese language norms and usage, such as personal names, syntax and message in terms of address. These findings suggest that different translation patterns or features of specific cultural items can be studied and identified from the rendition produced by specific groups of translators from the two different regions. More specifically, these findings offer sufficient reasons for thinking that socio-political differences, translation criteria and publishers' demands, as well as those of readers, do have impacts in the Chinese translation world and, most importantly, translation norms do differ from one socio-culture to another, even though both regions share the same native language. Some distinctive features and patterns are exhibited in the translated version, not only by individuals but also by groups of translators. These findings confirm the DTS scholars' argument that the activity of translation is not as simple as rendering the text from one language into another; many other factors such as social (historical) culture (Even-Zohar 1978/2004; Lefevere 1992b; Toury 1995), publishing demands or trends (Venuti 1995) and translator's options and/or styles (Baker 2000; Hermans 1996b) all play crucial roles in influencing the adoption of a range of translation strategies.

Conclusion and Further Suggestions

Summary and conclusion

The current thesis set out to investigate translation strategies in Chinese translations of terms of address in Anglo-American novels using a corpus-based approach. In order to pursue the research question, English-Chinese bi-directional parallel corpora (ECPCOLT) were constructed from the source texts of ten English novels and the translations of those same novels from China and from Taiwan. The specific cultural items which were investigated, terms of address, reflect issues of social and cultural difference between the two languages and of power and politeness between interlocutors. Also terms of address proved to be good examples of how the micro-level of the text itself can be linked to the macro-level of cultural conditioning.

According to the translated expressions and the related analyses, classifications and discussion with illustrations provided, fourteen types of translation strategy were identified in this study concerning Chinese renditions of term of address in literary works. Translation patterns of how the Chinese honorific pronoun '*nin*', used to explicate non-reciprocal relationships between two interlocutors, were also identified with the co-occurrence of nominal(s) and pronouns of address in translation. About twenty types of English nominal address term were identified in this study as address terms which influenced Chinese translators to select the honorific/politeness pronoun to refer to the addressee in written discourse. These identified translation strategies and translation patterns can be regarded as translation norms for Chinese translators concerning the translation of terms of address, since these translations have been accepted in the regions of China and Taiwan.

More specifically, in order to investigate whether the renditions produced by a specific group of translators from different socio-cultural regions have their own respective distinctive translation features, it was hypothesised that translators from the two socio-political areas, China and Taiwan, would exhibit different patterns in their behaviour. A comparative analysis of instances of translation in lexicon, syntax and message in both groups of translations showed that distinctive translation features were indeed revealed in each set of renditions. There is, for instance, a strong tendency among translators from China to produce very close translations to

the English ST, which give the TT a foreign flavour as a result of faithfulness to the original, even though the results of translation are unnatural or inappropriate in the light of Chinese language norms. Taiwanese translators, on the other hand, habitually adapt terms of address to the Chinese system, including using the Chinese format for the length and ordering of Chinese surnames and forenames in rendering a personal name, naturalising translated terms with Chinese syntax, and replacing address terms with translations which are acceptable to the target culture. In other words, the group of translators from Taiwan in this study had a tendency to apply target cultural address terms in translation whilst those from China tended to adhere to the original writer's use in terms of lexicon, syntax and message. It can be interpreted that the group of renditions from Taiwan in this study is target-oriented whereas that from China is more source-oriented, in terms of translation features.

The reasons for such results stem from the differences in the socio-political background and the development in the two regions after 1949, which have had a great impact on the influence of translation criteria and the difference in readers' expectation and publishing demands. In China, the concept of 'faithful or constancy to the original' is the main concern of editors, scholars, viewers and even readers. On the other hand, fluency in using Chinese in translation is considered the primary goal for editors who commission a translation in order to make the translation more easily accessible for the audience or to avoid or minimise disruption to a reader's reading process. Different translation criteria govern and expose different translation norms in the two regions. The results of this study demonstrate how translation norms can be studied from such micro-segments of language and the conclusion can be drawn from the micro-textual level to the macro-textual level, as well as from the social environment.

Contributions of this study

This thesis elaborates an English-Chinese corpus, ECPCOLT; a language combination that has hitherto not been investigated in the translation literature in the sphere of translation studies. This translation corpus is also unique in the sense that the source texts are linked to two types of target text, translations produced in China and translations produced in Taiwan. This tri-partite combination of source and target texts has not been attempted before and it allowed the researcher to discuss

translation strategies from the same source texts into the same native tongue, but for texts that were produced in different socio-political and geographic areas. The data in the corpus comprise more than one million words in English and two million Chinese characters in both simplified and traditional Chinese. Other English-Chinese translation corpora have, however, been constructed, such as Chen Ruiqing's (Chen Juiching 2005) English-Chinese Parallel Corpus (ECPC), which collected mainly non-literary Chinese translations, and other English-Chinese parallel corpora consisting of either English-simplified Chinese or English-traditional Chinese (McEnery and Baker 2003; Qin and Wang 2004), or, on a smaller scale, translated data limited to several chapters from different works (Xiao and McEnery 2002). To the best of my knowledge, the ECPCOLT is the largest study relying on parallel corpora that has been carried out so far, particular in English-Chinese literary translation from two separate areas. This is one of the main contributions of this study.

This study, based on the DTS methodology, has analysed the translated texts and identified not only translation strategies and patterns that have been employed in the translation of terms of address, but also translation features that have regularly and prominently appeared in a specific group of renditions from the same region. The study demonstrates not only how to construct a machine-readable corpus, but also how to use the corpus-based method to carry out a study investigating translation strategies and patterns in order to test the hypothesis that translators from two different areas will exhibit different patterns in their behaviour. It has been demonstrated that translators from each area tend to gravitate around similar strategies when dealing with cultural references. The methodology and translation strategies which they use when rendering terms of address could serve as a barometer of these tendencies in translation behaviour in general. This is another contribution which this study has made to the field of translation studies.

The strategies and features identified by using a corpus-based method can be used as Bernardini *et al.* (2003:3) stated:

> Descriptive corpus-based translation studies have led to a better understanding of translation phenomena, and helped raise awareness of what is involved in translating. These insights can benefit not only literary translation and translation theories, but also scholars in related fields.

These identified strategies and patterns can be considered as translation norms for Chinese translators and critics, and as models or references for a translator who encounters difficulty when translating. They can also be used in translation teaching to show what strategies have been employed by professional (and/or amateur) translators to solve different translation problems. Most importantly, related factors that govern translation norms, such as publishing demands, translation criteria and readers' expectation, have been identified and the findings of this study suggest that distinctive features do exist in different socio-cultural societies and that these can be studied through translation products.

Limitations and suggestions for further research

Like other studies, this research also has its limitations. Among them, the actual collection of translation data deserves fuller explication. One may question why only these ten books were selected as samples; it is believed that there are many other books rendered by the same translators or by different translators from both regions which could be studied. Apart from the explanation in Section 3.2 in Chapter Three, the point I wish to highlight and clarify is that many published renditions in the market might not be full translations and that some of the renditions give no indication of the translator's name or personal profile. Furthermore, several translators' names are actually made up by editors/publishers, which means that the translators named on cover pages or blurbs do not actually exist. This is because these renditions are not rendered from ST, but possibly rewritten or paraphrased from one or several renditions by editor(s) or rewriters. Also, many translations were excluded from this study because they had been rendered by a translator in full, but then abridged by editors. As a result of this, the translator him/herself does not even admit that the rendition is his or her translated work(s), even though he/she is named as translator in the blurb.

In addition, it also happens that several different translators' names do actually refer to the same translator, who uses different pseudonyms for different translations. For instance, the translator Qi Xiafei uses three different fictitious names to publish his renditions through the same or different publisher(s), a fact which was confirmed by the translator himself through personal communication with the researcher (see Appendix A). The different publishers who have cooperated with Qi Xiafei, however,

are not aware of that and offered me incorrect information with respect to the translator's details. I have had personal communication with most of the translators involved in this study, either by telephone, by face-to-face conversation, by email message or by a combination of all three. I have also been able to confirm their identities through the (chief) editors at various publishing houses who have offered me a translator's details. This has enabled me to ensure that each translation is a full translation made by a single translator and that it meets all the selection criteria for this study which were indicated in Chapter Three. It is acknowledged that there may be more different pairs of translations which could be collected from both regions. This study, however, set out to collect different renditions produced by different translators from both areas rather than several translations from the same translator. That is, no more than one rendition by each translator was selected and studied; consequently, many translations had to be rejected for this study. For instance, the translator Sun Zhili in the TT1 group has also rendered the novel *Tess of the D'Urbervilles*; however, his rendition of *Sense and Sensibility* had already been chosen for this study, and another translators' rendition of *Tess of the D'Urbervilles* is therefore used instead. This limitation on renditions collected from each translator for this study may be criticised in that the investigation of different renditions might have produced different results. Any claim made as a result of this study is therefore limited to the translations collected for this study. Furthermore, I believe that different renditions or different investigated subjects/items might produce different results which may or may not support the claim in this study, since a translated text can be examined and considered from many different angles and perspectives. More research needs to be carried out in order to understand the activities of translation involving Chinese language or/and a translator's behaviour or style; this is another suggestion for further research.

In the database which was collected, the instances of 'learned/literary terms of address' were insufficient to be considered for further investigation, although I do discuss the differences in monolingual use in Chinese and English in Section 2.1.3. This is because only a handful of instances were identified, and they are from the same novel, so they are unable to reveal related evidence or to illustrate and elucidate whether the translation strategies employed in translating terms of address between vocative cases and literary terms were different or similar in written-to-be-read texts such as the novels studied here. That is to say, I did not offer further discussion of the

similarities and differences in translation of terms of address concerning vocative terms from literary address terms, but treated them all the same. It is suggested that further research could be carried out on the translation of 'vocative cases and literary terms' with more instances collected from other novels.

Having concentrated heavily on the discussion of a specific group of translators' translation behaviour, this study contains less discussion concerning each individual translator's personal options and preferences. For instance, the translator of *Jane Eyre* in the TT2 group showed a preference for unifying a personal name for a specific character irrespective of different types of names (intimate name or forename) referring to the same character (see example 4-7), and for rewriting or paraphrasing a section of sentence or paragraph (see example 5-11). Results of translation practices such as these do seem to be due to an individual translator's preference. In another case, the translator of *Women in Love*, Hei Ma, is not only a specialist translator of the works of DH Lawrence, but also a writer of Chinese fiction and screenplays. He admitted that his translated works are influenced by his style in writing Chinese novels, which implies that he might have translated or re-written some of his translation texts from the point of view of a writer as well as a translator (personal communication). The limited space for discussing individual translators produced another limitation of this study. An individual translator's personal stylistic preference is therefore a valuable topic which could be explored in another study. It would be useful to study an individual translator's stylistic and translation behaviours. For instance, from the point of view of (comparable) translation studies, it would be very interesting to study the renditions of the translator Hei Ma, given his experience of both original creative writing and translation, with respect to his writing and translating style, since the strategy employed by him may have remained consistent between his writing and his translating. These individual translator's personal preferences and choices could provide a valuable perspective from which to make a contribution to the field of translation studies; this is another suggestion for further research (see studies such as Baker (2000) and Saldanha (2005) on the analysis of translator's style by using CTS methodology).

In addition, as pointed out by McEnery and Baker (2003), a South Asian language translated corpus, especially a parallel corpus, is especially needed in translation (2003:91-92). One natural task which could therefore be done to assist

further research is the expansion of the corpus. The expansion could be carried out either diachronically or synchronically. Alternatively, one may anticipate further study repeating the same analysis on a larger collection of texts, but investigating different culture-specific items or different translation patterns, such as the expression of idioms, euphemisms or refusals.

Finally, in addition to adjusting, refining and improving the methodology employed here, further contributions and achievements could result from the investigation of translational behaviour of translation patterns in other items or language units with a view to supporting or refuting the features or tendencies identified here. The current study is therefore only a first step towards a systematic account of the vast potential which the study of translation strategies and translator's initial choice offers to translation research.

Appendices

Appendix A: Translators' profiles

Translators from Mainland China

Chen Yuli 陳玉立 is a co-translator with Professor Liu Chunying in rendering *Little Women.*

Hei Ma 黑馬 (also called Bi Bingbin 畢冰賓) is currently a TV producer and senior translator at China Central Television (CCTV) in Beijing. He was born in 1960 and holds a Master's degree in English literature in China. Hei Ma is an acknowledged scholar of David Herbert Lawrence, having translated several of Lawrence's literary works into Chinese, including *Women in Love, The Rainbow, Kangaroo, A Collection of Lawrence's Short Stories* and *A Collection of Lawrence's Essays.* In addition, using his real name Bi Bingbin, he is known as a novelist from his novel *Hun Zai Bejing* 混在北京 *(Down and out in Beijing)*, a caricature of Beijing intellectuals. This has been adapted into a film with the same title (the English title is *Strangers in Beijing*), which won the 19th national Bai-Hua film prizes 百花獎 (best film, best actor and best supporting actor). His second novel, *Nie Yuan Qian Li* 孽緣千里 (*Thousands of Miles of Evil Lot*), published in 1997, covers the misfortunes of two generations of Chinese intellectuals from the 1950s to the 1990s. Both of his novels have been rendered into German and were published in Germany in 1997 and 1999 respectively. It should be pointed out that Hei Ma has admitted that his translated works are influenced by his writing style developed by writing Chinese novels, which denotes that he might translate or re-write some of his translation texts from the point of view of a writer as well as a translator.

Hu Yunhuan 胡允桓 is a professor, critic, translator and editor in China. Born in Tianjin in 1939, he received his baccalaureate from the English Department at Beijing Foreign Studies University in 1962. In 1981, he earned his MA in Foreign Literature from the Graduate School of the Chinese Academy of Social Sciences. He used to be a chief editor in the People's Literature Publishing House in China and

acted as a columnist for some journals for a long period of time. His translated works have a wide scope, and include authors such as Nathaniel Hawthorne, Anne Tyler and Tony Morrison (*Paradise, Song of Solomon*). More specifically, Hu is particularly fond of Nathaniel Hawthorne's works and has rendered almost all of Hawthorne's literary works into Chinese. As far as his translating strategies are concerned, in his preface to the translation of *The Scarlet Letter*, he highlighted Yan Fu's approaches of *xin, da* and *ya*. He defined *xin* as faithfulness to the source text, *da* means the Chinese target language has to be comprehensible and intelligible. As far as the *ya* is concerned, he suggested that the translation has to reflect the original writer's style and characteristics. Those three principles also represent his methods and the aims he hopes to achieve or fulfil in doing his translation work.

Huang Yuanshen 黃源深 is currently a professor in the Shanghai Institute of Foreign Trade. He was born in February 1940. He graduated from the Department of English in the School of Foreign Language at East China Normal University in 1961. In 1979, he enrolled at Sydney University where he obtained his MA in 1981. Currently, he is a council member of the China Translators' Association and head of department of Australian Studies. He has been a visiting professor in several universities, including Sydney University and the University of Pennsylvania. He has rendered more than thirty literary works including novels, dramas and poetry, and his translations include Charlotte Bronte's *Jane Eyre*, Oscar Wilde's dramas, novels and poetry, and Herbert George Wells' *The Invisible Man*. He is a chief editor of the *Journal of East China Normal University*. Apart from that, more than sixty articles by him concerning literature, translations and languages have been published in various journals such as *Foreign Literature Studies and the Chinese Translators Journal*.

Liu Chunying 劉春英 is an associate professor of American Literature, novels and poetry in the Department of Foreign Languages at Jinan University. Her translated works include *Little Women* and other prose, poetry and short stores. Like other professors, she has published or edited several books for teaching American literature and translation in Chinese.

Nie Zhenzhao 聶珍釗 is currently a professor in the Humanities School at the Central China Normal University. Born in Hubei in 1952, he studied for his BA and MA, and then became a lecturer and professor at the same university, Central China Normal University. He currently serves as the chief editor of the journal *Foreign Literature Studies*. He was a visiting professor in the English Faculty at the University of Cambridge between 1994 and 1995, and a research fellow sponsored by the British Academy in the Department of English and Literary Comparative Studies at the University of Warwick from 1996 to 1997. His research publications are concerned with English and American literature, comparative literature, novels and poetry. Moreover, he is a co-translator in the rendering of *Tess of the D'Urbervilles*, and a co-editor in *Western Literature History* (Volume 1~4) with Professor Wang Zhongxiang.

Sun Fali 孫法理 has now retired from a professorship at the Foreign Language College in South West (Normal) University. He is regarded as one of the most famous literary translators in modern Chinese society, since he has rendered more than thirty translations. His translations from English to Chinese include works by William Shakespeare, Sir Walter Scott, Jack London, Thomas Harris, Oscar Wilde, Charles Dickens and Thomas Hardy.

Sun Zhili 孫致禮 was born on 15 February 1942; he is a professor of English and Translation (Studies) in the Department of Foreign Language in Luoyang PLA Institute of Foreign Language. He received all his education in China and is famous as a literary translator, critic and theorist in the field of translation studies in China. He is chiefly interested in the rendering of (classic) literary works, so his translations from English to Chinese include works by Jane Austen, Thomas Hardy, Stephen Crane and other novelists. In addition, as a critic and theorist in Chinese translation circles, he is one of the editors of the *Chinese Translators Journal* and other translation journals in China. Over forty of his articles and books have been published concerning Chinese translation studies and teaching translation. In his correspondence with me, he described his method of translating literary works. He wrote, "I was aware of Austen's style and tried to reproduce it as much as possible in my Chinese version. For instance, I endeavoured to imitate the different way of

speaking of each character". As far as translation strategies are concerned, he depicted his approaches by stating, "I prefer a proper combination of the two strategies [foreignisation and domestication]. In order to translate the cultural perspective of the novel, I maintain foreignisation first, domestication second. My principle can be summarised in the following words: adopt the foreignising method whenever it is possible, and adopt the domesticating method whenever it is necessary" (personal communication). In fact, his preference for the foreignising strategy is highlighted in his several critical works and publications. In his article 'Chinese Translation Strategy: from Domestication to Foreignisation', he claimed that the approach to translation in Chinese translated works has shifted from domesticating to foreignising translation in the 21th century.

Wang Jiaxiang 王家湘 has been a professor at Beijing Foreign Studies University where she received her baccalaureate in English from the Foreign Language Department. In 1982, she earned her MA at Griffith University, Australia. Her translations from English to Chinese include works by Virginia Woolf (*Mrs Dalloway, Jacob's Room*), Harriet Beacher Stowe (*Uncle Tom's Cabin*), and other popular novelists. In recent years, most of her research and publications have focused on African-American writers and female writers, and she has also rendered many of their works from English into Chinese.

Wang Zhongxiang 王忠祥, is a professor and an expert in foreign literature studies and is the chief editor of *Foreign Literature Studies*. He was born in Zhejiang in 1931. After graduating from Huazhong University, he became a teacher there. He taught English literature, American literature and comparative literature. He has not only rendered Thomas Hardy's works, but has also translated some of Ibsen's works. Apart from translation, he has published and edited many books concerning the world history of literature and the teaching of literature, as well as *The Dictionary of Western Literary Masterpieces* 外國文學名著辭典.

Xu Ruzhi 許汝祉, a professor at Nanjing Normal University, is a specialist in Western culture, literature, history and literary criticism. He was born in Jiangsu and received all his education in China. He is an expert on Mark Twain's and Theodore

Herman Albert Dreiser's works, and has rendered many of their literary works (e.g. *The Adventures of Huckleberry Finn, Sister Carrie, The American Tragedy*, and so on) and wrote an introduction to Dreiser in the *Encyclopaedia of China* 中國大百科全書. Apart from his translations, his research publications are concerned with the trends of humanism, post-colonialism and post-modernism in Western literature and he has published more than ten books on those issues in China.

Zhao Ling 趙玲 is a co-translator with Zhao Xingguo in rendering the novel *The Age of Innocence.*

Zhao Xingguo 趙興國 received all his education in China. Apart from rendering the novel *The Age of Innocence*, he also co-translated Jacques Derrida's works concerning post-structuralism.

Translators from Taiwan

Chen Cangduo (Chen Tsangto) 陳蒼多, born in Taiwan in 1942 and a graduate of the National Taiwan Normal University, has been a professor of Translation and English in the Foreign Language and Literature Department at the National Chengchi University. Chen is a prolific translator with more than two hundred translated works from various genres, including classic literature, detective stories and non-fictional works, such as Milan Kundera's *Smesne lasky*, William Somerset Maugham's *Stranger in Paris*, Edward Morgan Forster's *A Passage to India*, and works by Aldous Huxley, Stephen King, John Miller, and others. Since his MA dissertation was concerned with DH Lawrence's work, he has rendered several of Lawrence's works into Chinese, such as *Women in Love,* and *The Rainbow*. Apart from translations, he has also published criticisms of English literary works.

Liang Jinye 梁金葉, an amateur translator, graduated from the Foreign Literature and Language Department at the National Tsing Hua University in Taiwan. She used to work as an editor and full-time translator for several publishers. Currently, she teaches English at high school in Taiwan and continues to translate for several publishers. The types of translations she has rendered include psychology and literary works.

Liao Yongchao (Liao Yung-chao) 廖勇超 is an assistant professor in the Department of Foreign Language and Culture at Fo Guang University in Taiwan. He was born in 1973 and received his all education in Taiwan. He has rendered various works including literary works and academic articles in the *Journal of Chung-Wai Literature*, as well as non-literary novels, such as *Animal Studies*. In addition, he is one of translators responsible for rendering David B. Clarke's *The Cinematic City*. His research publications are concerned with James Joyce's works as well as identity in literature.

Qi Xiafei 齊霞飛, also named Wu Yifan 吳憶帆 and Xiao Fengnian 蕭馮年, is a professional translator. His several pen names are used to distinguish the genres and types of translations he has rendered. He was born in 1957 in Taiwan and graduated from the Department of Chinese Literature in the Chinese Cultural University. Afterwards, he studied in Japan for several years. He can therefore translate from English or Japanese into Chinese. As a professional translator for more than twenty years, he has rendered more than two hundred translations from various types of literary and non-literary works and innumerable translations from Japanese writers, Anglo-American writers and others. His translations include adaptations and full translations and include Mark Twain's *Autobiography*, and Daniel Defoe's *Robinson Crusoe*. As far as the strategies he uses to render literary works are concerned, he has stated that by using the style of the target language in writing, he intends to make his translations intelligible and easy to read. In addition, he has a preference for rendering various words, phrases and idioms in the target text, to provide greater language knowledge and usage as well as vocabulary and idioms for target readers (personal communication).

Si Zhiyun 斯志芸 is an amateur translator in Taiwan. After graduating from university in Taiwan, she went abroad for her MA. She is currently working for an industrial company.

Song Biyun 宋碧雲 was born in 1946 and is a professional translator with a great number of literary works rendered from English into Chinese. Since she graduated from the Department of Foreign Languages and Literature at the National Taiwan

University, most of her translated works are concerned with literature, including works by Edith Hamilton (her *Mythology*), Ernest Hemingway, Thomas Hardy and other novelists. She used to be an English teacher in high school and a chief editor for a newspaper agency, for publishers and for journals in Taiwan. The language she employs in translations is varied and malleable, which is her intention and her preference in rendering the literary works. She is regarded as one of the most famous literary translators in Taiwan with more than a hundred translations published.

Song Deming 宋德明, a lecturer at the National Taiwan University, is a PhD candidate at Columbia University. He holds a Master's degree in English literature from the National Taiwan University and is expert on Virginia Woolf's works and feminism, areas in which he has conducted several research projects and in which he has published, which is the main reason for him to render Woolf's works.

Xie Yaoling (Hsieh Yauling) 謝瑤玲 is an associate professor of Comparative Literature and American Literature in the Department of Foreign Language and Literature at Tong Wei University. After receiving her MA from the National Chengchi University in Taiwan, she studied and was awarded her PhD in Comparative Literature from the University of Illinois – Urbana-Champaign. She has rendered more than fifty translations, which include many types of literary works, both fiction and non-fiction. Unlike other professional or amateur translators, she renders short stories and novels which she likes, and which are not, in most cases, commissioned by publishers. Apart from teaching and translating, she is also an editor for several publishing houses, including the Huangguan (Crown) Publishing House and the Great Years Publishing House, which are leading publishers in the publication of translated works. Since she knows several languages (English, German, and French), her translations are mainly from these languages into Chinese. Her translated works include those by James Herriot (for example, *Every Living Thing*), Stephanie Culp (*You Can Find More Time for Yourself Everyday*), Umberto Eco's The *Name of the Rose*, Joseph Murphy, Margaret Laurence, Stephen King and others. In addition to her translated works, her research and publications include Western and European literature, comparative literatures, feminist short stories and minority discourses.

Yu Eryang 于而彥 was born in 1954 and received all her education in Taiwan. She is a prolific professional translator and has rendered many works, including both literary and non-literary works. Her translations from English to Chinese comprise more than fifty translations including Mary Shelley's *Frankenstein*, Winston Groom's *Forrest Gump*, Arthur Miller's *The Crucible* and works by other popular novelists.

Zhang Yan (Cheng Yen) 張琰 has been a professional translator since she graduated from the Department of Philosophy at the National Taiwan University. In pursuing her professional translation career, she studied at and obtained her Master's degree in translation studies from the Fu Jen Catholic University in Taiwan in 1996. As a translator for more than twenty years, she has rendered numerous literary works, including all types of genre and non-fictional works, such as travel literature, management manuals and others, and her translations include John Fowles's *The French Lieutenant's Woman*, Mike Pedler and Tom Boydell's *Managing Yourself*, and Bill Bryson's *Notes from a Small Island*. Apart from her status as a professional translator, she has owned a publishing house for literary translations; thus, she was able to offer different points of view as both a translator and a publisher, and she stated that some policies of publishers do influence the choice and strategies for rendering the texts. For instance, in the translation of personal names, some publishers insist that they are rendered according to the Chinese style, with a Chinese surname first, as the first priority in translating novels. In addition, the way of writing is determined by using a target language in which one has fluency in translated works for certain publishers, too. In these ways, translators have altered their texts in order to meet the requirements and criteria of a publishing house.

Appendix B: The translations of nominal terms of address and their strategies

B1: Personal name translations and their strategies

***The Adventures of Huckleberry Finn (AOHF)*: 39 personal names of address**

No.	Names	TT1 (China)	TT2 (Taiwan)	Strategy
1	Adolphus	阿道尔弗斯	阿道菲斯	Transcription
2	Bell	贝尔	貝爾	Transcription
3	Ben	朋	班恩	Transcription
4	Betsy	贝茜	貝西	Transcription
5	Bilgewater	毕奇华特	布列基(瓦特)	Transcription
6	Bill	比尔	比爾	Transcription
7	Buck	勃克	貝克	Transcription
8	Damrell	顿勒尔	丹薇爾	Transcription
9	George	乔治	喬治	Transcription
10	Hank	汉克	漢克	Transcription
11	Harper	哈贝	哈波	Transcription
12	Hightower	海托华	海陶爾	Transcription
13	Hotchkiss	霍区基思	霍基斯	Transcription
14	Huck(leberry)	赫克(尔贝尔)	哈克	Transcription
15	Jackson	杰克逊	傑克森	Transcription
16	Jake	杰克	傑克	Transcription
17	Jim	杰姆	吉姆	Transcription
18	Jo	乔	喬依	Transcription
19	Levi	勒维	萊維	Transcription
20	Mary	玛丽	瑪莉	Transcription
21	Mary Jane	玛丽·珍妮	瑪莉珍	Transcription
22	Packard	巴卡特	派克	Transcription
23	Parker	巴克	派克	Transcription
24	Penrod	奔洛特	潘羅德	Transcription
25	Phelps	费非贝斯	菲普斯	Transcription
26	Polly	葆莉	玻莉	Transcription
27	Robinson	罗宾逊	羅賓遜	Transcription
28	Rogers	罗杰斯	羅傑	Transcription
29	Sally	萨莉	莎莉	Transcription
30	Sherburn	歇朋	雪本	Transcription
31	Tom	汤姆	湯姆	Transcription
32	Turner	透纳	透納	Transcription
33	Watson	华珍	瓦特森	Transcription
34	Lafe Buckner	勒夫·勃克纳	omitted	TT1-transcription TT2-omitted

35	Bilge	毕奇	布列基	TT1-transcription TT2-replacement
36	Biljy	毕奇	布列基	TT1-transcription TT2-replacement
37	Capet	卡贝	茱莉葉	TT1-transcription TT2-replacement
38	Matilda Angelia Araminta	玛蒂尔达安吉里娜 阿拉明达费尔贝斯	席拉斯菲普斯	TT1-transcription TT2-replacement
39	Sawyer	莎耶	Omitted	TT1-transcription TT2-omitted

***A Tale of Two Cities (ATOTC)*: 21 personal names of address**

No.	Names	TT1 (China)	TT2 (Taiwan)	Strategy
1	Barsad	巴萨	巴沙德	Transcription
2	Carton	卡尔顿	卡頓	Transcription
3	Charles	查尔斯	查理士	Transcription
4	Cruncher	克朗彻	克蘭嘉	Transcription
5	Darnay	达尔内	達尼	Transcription
6	Defarge	德伐日	杜法滋	Transcription
7	Evremonde	埃佛瑞蒙德	德菲雷蒙	Transcription
8	Gaspard	加斯帕德	加斯柏	Transcription
9	Jacques	雅克	雅各	Transcription
10	Jarvis	贾维斯	查維士	Transcription
11	Jerry	杰瑞	吉里	Transcription
12	Joe	乔	喬	Transcription
13	Lorry	罗瑞	洛理	Transcription
14	Lucie	露西	露絲	Transcription
15	Manette	曼内特	馬芮特	Transcription
16	Pross	普洛丝	普洛士	Transcription
17	Solomon	所罗门	蘇羅門	Transcription
18	Stryver	斯特莱佛	史特拉維亞	Transcription
19	Sydney	西德尼	西特尼	Transcription
20	Therese	泰雷兹	德麗絲	Transcription
21	Tom	汤姆	湯姆	Transcription

***Jane Eyre (JE)*: 35 personal names of address**

No.	names	TT1 (China)	TT2 (Taiwan)	Strategy
1	Abbot	艾博特	艾寶	Transcription
2	Adela	阿德拉	愛德拉	Transcription
3	Bessie	贝茜	貝西	Transcription
4	Blanche	布兰奇	布蘭琪	Transcription

5	Bobby	鲍比	巴比	Transcription
6	Brocklehurst	布罗克赫斯特	布洛克	Transcription
7	Burns	彭斯	伯恩斯	Transcription
8	Carter	卡特	卡特	Transcription
9	Diana	黛安娜	黛安娜	Transcription
10	Edward	爱德华	愛德華	Transcription
11	Eliza	伊莉莎	伊萊莎	Transcription
12	Eshton	埃希顿	伊斯頓	Transcription
13	Eyre	爱	愛	Transcription
14	Fairfax	费尔法克斯	菲爾	Transcription
15	Georgiana	乔治亚娜	喬安娜	Transcription
16	Hannah	汉纳	漢娜	Transcription
17	Helen	海伦	海倫	Transcription
18	Ingram	英格拉姆	英葛蘭姆	Transcription
19	Jane	简	簡(愛)	Transcription
20	John	约翰	約翰	Transcription
21	Louisa	路易莎	露易莎	Transcription
22	Mary Ann	玛丽·安	瑪莉	Transcription
23	Mason	梅森	梅森	Transcription
24	Poole	普尔	普爾	Transcription
25	Reed	里德	李德	Transcription
26	Rivers	里弗斯	瑞佛斯	Transcription
27	Rochester	罗切斯特	羅傑	Transcription
28	Temple	坦普尔	鄧波	Transcription
29	Wharton	沃顿	華頓	Transcription
30	Wood	沃德	伍德	Transcription
31	Adele	阿黛勒	愛德拉	TT1-transcription TT2-replacement
32	Georgy	乔琪	喬安娜	TT1-transcription TT2-replacement
33	Janet	珍妮特	簡愛	TT1-transcription TT2-replacement
34	Lizzy	丽茜	伊萊莎	TT1-transcription TT2-replacement
35	Jack	杰克	omitted	TT1-transcription TT2-omitted

***Little Women (LW)*: 16 personal names of address**

No.	Names	TT1 (China)	TT2 (Taiwan)	Strategy
1	Amy	艾美	愛美	Transcription
2	Beth	贝思	貝絲	Transcription
3	Brooke	布鲁克	布魯克	Transcription
4	Daisy	黛茜	黛西	Transcription
5	Esther	埃丝特	艾絲特	Transcription
6	Jo	乔	喬	Transcription
7	Josephine	约瑟芬	喬(瑟芬)	Transcription
8	Kete	凯特	凱特	Transcription
9	Laurie	劳里	羅瑞	Transcription
10	March	马奇	瑪區	Transcription
11	Margaret	玛格丽特	瑪格麗特	Transcription
12	Meg	梅格	梅格	Transcription
13	Pickwick	匹克威克	匹克威克	Transcription
14	Theodore	西莫多	狄奧多	Transcription
15	Betty	贝蒂	貝思	TT1-transcription TT2-replacement
16	Teddy	特迪	羅瑞	TT1-transcription TT2-replacement

***Sense and Sensibility (SAS)*: 16 personal names of address**

No.	Names	TT1 (China)	TT2 (Taiwan)	Strategy
1	Anne	安妮	安	Transcription
2	Brandon	布兰登	布蘭登	Transcription
3	Courtland	考特兰	寇藍	Transcription
4	Dashwood	达什伍德	戴須伍	Transcription
5	Edward	爱德华	愛德華	Transcription
6	Elinor	埃丽诺	愛蓮娜	Transcription
7	Fanny	范妮	芬妮	Transcription
8	Ferrars	费拉斯	費拉	Transcription
9	John	约翰	約翰	Transcription
10	Margaret	玛格丽特	瑪嘉麗	Transcription
11	Marianne	玛丽安	瑪麗安	Transcription
12	Middleton	米德尔顿	米德頓	Transcription
13	Nancy	南希	南絲	Transcription
14	Palmer	帕尔默	鮑曼	Transcription
15	Thomas	托马斯	湯瑪士	Transcription
16	Willoughby	威洛比	魏樂比	Transcription

***The age of Innocence (TAOI):* 14 personal names of address**

No	Names	TT1 (China)	TT2 (Taiwan)	Strategy
1	Archer	阿切尔	亞契	Transcription
2	Augusta	奥古斯塔	奧嘉斯妲	Transcription
3	Beaufort	博福尔	畢佛	Transcription
4	Carver	卡弗	卡佛	Transcription
5	Ellen	埃伦	伊蓮	Transcription
6	Henry	亨利	亨利	Transcription
7	Janey	詹尼	珍妮	Transcription
8	Louisa	路易莎	露易莎	Transcription
9	May	梅	梅	Transcription
10	Medora	梅多拉	梅杜拉	Transcription
11	Nastasia	纳斯塔西娅	娜絲塔莎	Transcription
12	Newland	纽兰	紐蘭	Transcription
13	Reggie	里吉	瑞吉	Transcription
14	Sillerton	西勒顿	席勒頓	Transcription

***Tess of the D'Urbervilles (TOTD)*: 24 personal names of address**

No	Names	TT1 (China)	TT2 (Taiwan)	Strategy
1	Abraham	亚伯拉罕	亞伯拉罕	Transcription
2	Alec	阿历克	亞曆	Transcription
3	Angel	安琪尔	安琪兒	Transcription
4	Clare	克莱尔	卡萊爾	Transcription
5	Crick	克里克	卡利克	Transcription
6	Cuthbert	卡斯伯特	庫斯伯特	Transcription
7	Deborah	德波娜	黛博拉	Transcription
8	D'Urberville	德贝维尔	狄烏柏維爾	Transcription
9	Durbeyfield	德北菲尔德	杜柏菲爾	Transcription
10	Elizabeth	伊莉萨白	伊麗莎白	Transcription
11	Felix	费利克斯	菲里克	Transcription
12	Fred	弗里德	福瑞德	Transcription
13	Huett	休特	惠特	Transcription
14	Izz/Izzy	伊茨	伊慈	Transcription
15	Jack	杰克	傑克	Transcription
16	Jacky	杰克	約克	Transcription
17	Jenny	珍妮	珍妮	Transcription
18	Joan	琼	瓊安	Transcription
19	John	约翰	約翰	Transcription
20	Jonathan	约纳森	強納森	Transcription
21	Marian	玛丽安	瑪麗安	Transcription

22	Tess	苔丝	黛絲	Transcription
23	Tringham	特林汉姆	特林漢	Transcription
24	Mercy	梅茜	懷仁	TT1-Transcription TT2-literal trans.

***The Scarlet Letter (TSL)*: 9 personal names of address**

No	Names	TT1 (China)	TT2 (Taiwan)	Strategy
1	Arthur	阿瑟	亞塔爾	Transcription
2	Bellingham	贝灵汉	貝林罕	Transcription
3	Dimmesdale	丁梅斯代尔	丁米司兌爾	Transcription
4	Hester	海丝特	赫絲特	Transcription
5	Hibbins	西宾斯	喜賓司	Transcription
6	John	约翰	約翰	Transcription
7	Prynne	白兰	普林	Transcription
8	Wilson	威尔逊	威爾遜	Transcription
9	Pearl	珠儿	珠兒	Literal translation

***To the Lighthouse (TTL)*: 12 personal names of address**

No	Names	TT1 (China)	TT2 (Taiwan)	Strategy
1	Beckwith	贝克威斯	貝克維斯	Transcription
2	Cam	卡姆	康敏	Transcription
3	Charles	查尔斯	查爾士	Transcription
4	James	詹姆斯	詹姆士	Transcription
5	Lily	莉莉	莉莉	Transcription
6	McNab	迈克纳布	麥可耐	Transcription
7	Nancy	南希	南西	Transcription
8	Paul	保罗	保羅	Transcription
9	Prue	普鲁	普璐	Transcription
10	Ramsay	拉姆齐	雷姆塞	Transcription
11	Rayley	雷勒	瑞利	Transcription
12	Tansley	坦斯利	譚斯理	Transcription

***Women in Love (WIL)*: 33 personal names of address**

No	Names	TT1 (China)	TT2 (Taiwan)	Strategy
1	Alice	艾丽斯	阿麗斯	Transcription
2	Basil	巴塞尔	巴西爾	Transcription
3	Billy	比利	比利	Transcription
4	Birkin	伯金	畢爾京	Transcription

5	Brangwen	布朗温	布(朗溫)	Transcription
6	Crich	克里奇	克(麗齊)	Transcription
7	Daykin	德金	得金	Transcription
8	Dora	多拉	桃拉	Transcription
9	Gerald	杰拉德	吉拉德	Transcription
10	Gudrun	戈珍	葛德蘭	Transcription
11	Hasan	哈桑	哈桑	Transcription
12	Hermione	赫麦妮	荷邁妮	Transcription
13	Julius	裘里斯	朱利阿斯	Transcription
14	Libidnikov	里比德尼科夫	李比尼可夫	Transcription
15	Loerke	洛克	羅爾克	Transcription
16	Lupton	鲁普顿	盧普東	Transcription
17	Marjory	麦泽莉	瑪柔麗	Transcription
18	Marshall	马歇尔	馬歇爾	Transcription
19	Maxim	马克西姆	馬克新	Transcription
20	Pussum	米纳蒂	米妮特	Transcription
21	Rockley	罗克利	羅克利	Transcription
22	Rupert	卢伯特	盧貝特	Transcription
23	Salmon	塞尔蒙	沙爾蒙	Transcription
24	Salsie	赛尔西	沙西	Transcription
25	Simpson	辛普顿	辛普遜	Transcription
26	Thomas	托玛斯	湯瑪斯	Transcription
27	Tibs	梯普斯	提比斯	Transcription
28	Ursula	厄秀拉	歐色蕾	Transcription
29	Winifred	温妮弗莱德	溫妮佛蕾	Transcription
30	Winnie	温妮	溫妮	Transcription
31	Witham	惠特曼	惠特曼	Transcription
32	Prune	omitted or 戈珍	葛	replacement omitted
33	Wupert=Rupert	努(卢)伯特	盧貝特	replacement

Table B2: Types of strategy and numbers of instances for each Chinese translated term for kinship terms in TT1 and TT2 respectively

KM	Mother	Instances		Father	Instances		Aunt	Instances	
STG	Tran.	TT1	TT2	Tran.	TT1	TT2	Tran.	TT1	TT2
LT	*mama*	101	59	*baba*	38	6	*shenshen*	2	0
	ma	1	34	*die*	0	3	*shenpo*	0	2
	muqin	14	23	*fuqin*	10	41	*a'yi*	6	0
							yima	0	6
							guma	1	0
							jiumu	0	1
							jiuma	9	8
(sub)		**116**	**116**		**48**	**50**		**18**	**17**
CS	*dama*	2	0						
	mama	0	2						
(sub)		**2**	**2**						
CF	*taitai*	1	0						
	bomu	0	1						
(sub)		**1**	**1**						
OM				omitted	**2**	**0**	omitted	**0**	**1**
Total		**119**	**119**		**50**	**50**		**18**	**18**

As the back translation and the Chinese character for individual Chinese terms listed above can be referred to in Table 4.2 in Section 4.2 in Chapter Four, I here use the translations of the kinship term 'mother' as examples to offer a brief description concerning the numbers of instances for each translation and strategy in TT1 and TT2 respectively, and the description can be applied to the other two kinship terms 'father' and 'aunt' in this Table B2 and to the other address terms in the following Tables B3, B4, B5, B6 and B7 in Appendix B.

Compared with the English kinship term 'mother' appearing in 119 instances in the ST as listed in Table 3-3 in Chapter Three, the Chinese translations for 'mother' in TT1 include the 101 instances rendered as '*mama* 媽媽 (mamma)', one as '*ma* 媽 (mam)' and 14 as '*muqin* 母親 (mother)', so the subtotal (sub) of instances for the strategy of literal translation (LT) is 116 instances. Alternatively, in TT2, 59 instances are rendered as '*mama* 媽媽 (mamma)', 34 as '*ma* 媽 (mam)' and 23 as '*muqin* 母親 (mother)', so the number of instances for the 'literal translation' strategy in TT2 is also 116 instances in total. For the strategy of 'cultural substitution (CS)', two instances found are rendered as '*dama* 大媽 (madam)' in TT1, and 2 instances are rendered as '*mama* 嬤嬤 (madam or aunt)' in TT2. For the strategy of

cultural filtering (CF), there is one instance rendered as '*taitai* 太太 (Mrs)' in TT1 and one as '*bomu* 伯母 (aunt or madam)' in TT2. Finally, there is no instance found in which the kinship term 'mother' is omitted (OM) from the translation. Both TT1 and TT2 have the same numbers of instances applied in each type of strategy identified for 'mother', although the translated terms chosen by translators are slightly different. In short, four types of strategy are employed in TT1 and TT2 respectively for rendering the 119 instances identified in the ST, as indicated in Table 3-3 in Chapter Three.

As mentioned above, the numbers of instances for individual Chinese translations and for each type of translation strategy for the kinship terms 'father' and 'aunt' have been clearly indicated in Table B2 above. No further explanation is needed or given for each term in Table B2 and in other tables below (B3, B4, B5, B6 and B7), but I offer the Chinese *pinyin* instead of the full standard presentation of Chinese characters forming the word for each translation, in order to help a non-Chinese speaker/reader to compare the translations and to study the examples illustrated in each section of Chapter Four.

Table B3: Types of strategy and numbers of instances for the each Chinese translated term for courtesy titles in TT1 and TT2 respectively

CT	Sir/sir	Instances		Miss	Instances		Mr	Instances	
STG	Tran.	TT1	TT2	Tran.	TT1	TT2	Tran.	TT1	TT2
LT	*jueshi*	(8)	(8)	*xiaojie*	215	221	*xiansheng*	208	215
	xiansheng	548	535						
	gexia	1	0						
(sub)		**549**	**535**		**215**	**221**		**208**	**215**
SY				*nüshi*	**2**	**0**			
CS	*yeye*	0	1						
	ba	0	1						
(sub)		**0**	**2**						
CF	*zhuxi*	0	1						
	daren	6	9						
	laoban	0	1						
	shaoye	1	0						
	laoye	1	0						
	jueye	0	8						
(sub)		**8**	**19**						
RP	*laoxiong*	1	0						
	laodi	1	0						
	gewei	0	1						
(sub)		**2**	**1**						
OM	omitted	**24**	**25**	omitted	**5**	**0**	omitted	**8**	**1**
PA		**1**	**2**		**0**	**1**			
US					**1**	**1**			
Total		**(8)/584**	**(8)/584**		**223**	**223**		**216**	**216**

Table B4: Types of strategy and numbers of instances for each Chinese translated term for generic terms in TT1 and TT2 respectively

GT	Boy	Instances		Girl	Instances		Woman	Instances	
STG	Tran.	TT1	TT2	Tran.	TT1	TT2	Tran.	TT1	TT2
LT	*nanhai*	0	1	*guniang*	16	4	*furen*	2	0
	nansheng	0	1	*nühai(zi)*	1	10	*nüren*	11	13
(sub)		**0**	**2**		**17**	**14**		**13**	**13**
SY	*haizi/'er*	23	22	*haizi*	1	1			
	nianqingren	0	1	*ren('er)*	0	1			
(sub)		**23**	**23**		**1**	**2**			
CS	*laoba*	**0**	**1**						
CF	*huoji*	2	0						
	ren('er)	0	1						
	xiao-huozi	4	0						
	xiaosi	0	2						
	jiahuo	0	1						
	xiaozi	1	0						
	xiaogue	0	2						
(sub)		**7**	**6**						
RP	*erzi*	**4**	**2**	*nü'er*	1	0			
				meimei	1	1			
				baobei	1	0			
				tianxin	0	1			
(sub)					**3**	**2**			
OM	omitted	**1**	**1**	omitted	**0**	**3**			
Total		**35**	**35**		**21**	**21**		**13**	**13**

Table B5: Types of strategy and numbers of instances for each Chinese translated term for occupation expressions in TT1 and TT2 respectively

OT	Doctor	Instances		Colonel	Instances		Nurse	Instances	
STG	Tran.	TT1	TT2	Tran.	TT1	TT2	Tran.	TT1	TT2
LT	*yisheng*	43	44	*shangxiao*	**11**	**11**	*baomu*	3	3
	yishi		1				*hushi*	1	1
(sub)		**43**	**45**					**4**	**4**
RP	*pengyou*	**1**	0						
OM	omitted	**1**	0						
Total		**45**	**45**		**11**	**11**		**4**	**4**

Table B6: Types of strategy and numbers of instances for the each Chinese translated term for endearment terms in TT1 and TT2 respectively

ET	Dear	Instances		My love	Instances		Dearest	Instances	
STG	Tran.	TT1	TT2	Tran.	TT1	TT2	Tran.	TT1	TT2
LT	*qin'aide*	**150**	**131**	*wode airen*	4	0	*zui qin'aide*	**22**	**6**
				wu'ai	0	6			
				wode baobei	8	0			
				wude'ai	12	19			
(sub)					**24**	**25**			
SY				*qin'aide*	**8**	**7**	*qin'aide*	**9**	**8**
CS	*guai haizi*	1	4	*guai haizi*	1	0			
	hao haizi	5	0	*hao haizi*	1	0			
	qin'aide haizi	4	4						
	guniang	0	3						
(sub)		**10**	**10**		**2**	**0**			
CF	*airen*	0	1				*guaiguai*	1	0
	xingan	0	8				*baobao*	0	1
	baobei	2	2				*baobei*	1	0
	qinqin	0	10				*xingan*	0	3
							qinqin	0	8
							airen	0	1
(sub)		**2**	**21**					**2**	**13**
RP	*nü'er*	**0**	**1**	*nü'er*	**0**	**1**	*qingren*	**0**	**5**
OM	omitted	**7**	**6**	omitted	**0**	**1**	omitted	**0**	**1**
Total		**169**	**169**		**34**	**34**		**33**	**33**

Table B7: Types of strategy and numbers of instances for each Chinese translated term for terms of abuse in TT1 and TT2 respectively

AT	Fool	Instances		Witch	Instances		Rascal	Instances	
STG	Tran.	TT1	TT2	Tran.	TT1	TT2	Tran.	TT1	TT2
LT	*shagua*	14	13	*nüwu*	2	2	*huaidan*	1	0
	baichi	0	1	*wupo*	1	1	*liumang*	1	0
	chunren	1	0	*yaojing*	1	1			
(sub)		**15**	**14**		**4**	**4**		**2**	**0**
SY	*hutu*	**0**	**2**						
CF							*tuzaizi*	0	1
							yema	0	1
(sub)								**0**	**2**
OM	omitted	**1**	**0**						
Total		**16**	**16**		**4**	**4**		**2**	**2**

Appendix C: Statistical results of each type of strategy applied in rendering nominal terms of address except personal names of address

Table C1: Strategies applied in rendering nominal terms of address —TT1

Strategies / Nominal terms		LT	SY	CS	CF	RP	OM	PA	US	Total in ST
KT	Mother	116		2	1					119
	Father	48					2			50
	Aunt	18								18
CT	Sir	8+549			8	2	24	1		8+584
	Miss	215	2				5		1	223
	Mr	208					8			216
GT	Boy	0	23		7	4	1			35
	Girl	17	1			3				21
	Woman	13								13
OT	Doctor/Dr	43				1	1			45
	Colonel	11								11
	Nurse	4								4
ET	Dear	150		10	2		7			169
	Love	24	8	2						34
	Dearer	22	9		2					33
AT	Fool	15					1			16
	Witch	4								4
	Rascal	2								2
Total instances		**1,467**	**43**	**14**	**20**	**10**	**49**	**1**	**1**	**1,605**
%		**91.40**	**2.68**	**0.87**	**1.25**	**0.62**	**3.05**	**0.06**	**0.06**	**100**

Table C2: Strategies applied in rendering nominal terms of address —TT2

Strategies / Nominal terms		LT	SY	CS	CF	RP	OM	PA	US	Total in ST
KT	Mother	116		2	1					119
	Father	50								50
	Aunt	17					1			18
CT	Sir	8+535		2	19	1	25	2		8+584
	Miss	221						1	1	223
	Mr	215					1			216
GT	Boy	2	23	1	6	2	1			35
	Girl	14	2			2	3			21
	Woman	13								13
OT	Doctor/Dr	45								45
	Colonel	11								11
	Nurse	4								4
ET	Dear	131		10	21	1	6			169
	Love	25	7			1	1			34
	Dearer	6	8		13	5	1			33
AT	Fool	14	2							16
	Witch	4								4
	Rascal				2					2
Total Instances		**1,431**	**42**	**15**	**62**	**12**	**39**	**3**	**1**	**1,605**
%		**89.61**	**2.62**	**0.93**	**3.86**	**0.75**	**2.43**	**0.19**	**0.06**	**100**

Appendix D: Bai Jia Xing[33]

趙錢孫李 周吳鄭王 馮陳褚衛 蔣沈韓楊
朱秦尤許 何呂施張 孔曹嚴華 金魏陶姜
戚謝鄒喻 柏水竇章 雲蘇潘葛 奚范彭郎
魯韋昌馬 苗鳳花方 俞任袁柳 酆鮑史唐
費廉岑薛 雷賀倪湯 滕殷羅畢 郝邬安常
樂于時傅 皮卞齊康 伍余元卜 顧孟平黃
和穆蕭尹 姚邵堪汪 祁毛禹狄 米貝明臧
計伏成戴 談宋茅龐 熊紀舒屈 項祝董梁
杜阮藍閔 席季麻強 賈路婁危 江童顏郭
梅盛林刁 鐘徐邱駱 高夏蔡田 樊胡凌霍
虞萬支柯 昝管盧莫 經房裘繆 干解應宗
丁宣賁鄧 郁單杭洪 包諸左石 崔吉鈕龔
程嵇邢滑 裴陸榮翁 荀羊於惠 甄曲家封
芮羿儲靳 汲邴糜松 井段富巫 烏焦巴弓
牧隗山谷 車侯宓蓬 全郗班仰 秋仲伊宮
寧仇欒暴 甘斜厲戎 祖武符劉 景詹束龍
葉幸司韶 郜黎薊薄 印宿白懷 蒲台從鄂
索咸籍賴 卓蘭屠蒙 池喬陰鬱 胥能蒼雙
聞莘黨翟 譚貢勞逄 姬申扶堵 冉宰酈雍
卻璩桑桂 濮牛壽通 邊扈燕冀 郟浦尚農
溫別莊晏 柴瞿閻充 慕連茹習 宦艾魚容
向古易慎 戈廖庚終 暨居衡步 都耿滿弘
匡國文寇 廣祿闕東 毆殳沃利 蔚越夔隆
師鞏厙聶 晁勾敖融 冷訾辛闞 那簡饒空
曾毋沙乜 養鞠須豐 巢關蒯相 查後荊紅
遊竺權逯 蓋益桓公 萬俟司馬 上官歐陽
夏侯諸葛 聞人東方 赫連皇甫 尉遲公羊
濮臺公冶 宗政濮陽 淳於單於 太叔申屠
公孫仲孫 軒轅令狐 鐘離宇文 長孫慕容
鮮於閭丘 司徒司空 亓官司寇 仉督子車
顓孫端木 巫馬公西 漆雕樂正 壤駟公良
拓拔夾谷 宰父穀梁 晉楚閆法 汝鄢塗欽
段干百里 東郭南門 呼延歸海 羊舌微生
岳帥緱亢 況後有琴 梁丘左丘 東門西門
商牟佘佴 伯賞南宮 墨哈譙笪 年愛陽佟
第五言福 百家姓終

[33] This list can also be viewed from this website: http://zh.wikipedia.org/w/index.php?title=%E7%99%BE%E5%AE%B6%E5%A7%93&variant=zh-tw#2007.E5.B9.B44.E6.9C.88- (assessed on July/2007)

Appendix E: Back translations for TT(s) in examples

Examples in Chapter Four

(4-1) ST: 'Dear ***Mercy***,' he said, 'you must.... '(p9, c40, *TOTD*)
TT: 他說，「*懷仁*，妳千萬要....」
Back-translation—[TT: he said, "***Mercy***, you really must..."]

(4-2) ST: "***Pearl***! Little ***Pearl***!" .... (p13, c12, *TSL*)
TT:「*珠兒*！小*珠兒*！」....
[TT: "***Pearl***! Little ***Pearl***"...]

(4-3) ST: "Why, ***Tom Sawyer***, how you talk," ... (p15, c35, *AOHF*)
TT1: "啊，*汤姆·莎耶*，你说到哪里去了啊"...
TT2:「*湯姆*，你這樣講好奇怪。」....
[TT1: "***Tom Saywer***, what do you mean by this,"...]
[TT2: "***Tom***, how strange that you say this."...]

(4-4) ST: "Mrs. ***Fairfax***!" .... (p113, c11, *JE*)
TT1:"*费尔法克斯*太太?"....
TT2.「*菲爾*太太!」....
[TT1: "***Fei'erfakesi*** Mrs. (Mrs. ***Fairfax***)"...]
[TT2: "***Fei'er*** Mrs. (Mrs. ***Fair***)"...]

(4-5) ST: ... "Don't put your feet up there, ***Huckleberry***;"...(p6, c1, *AOHF*)
TT1: ..."别把你的一双脚搁在那上边，*赫克尔贝里*。"
TT2: ...「*哈克*，別把腳抬起來！」
[TT1: "Don't put your feet up there, ***Heke'erbeili*** (Huckleberry),"]
[TT2: "***Hake*** (Huck), don't put your feet up!"]

(4-6) ST: "Well, ***Ben Rogers***, if I was as ...." (p36, c2, *AOHF*)
TT1:"啊，朋·罗杰斯，我要是...."
TT2:「*小班*，如果我....」
[TT1: "ah, ***Ban'en*** · ***Luojie*** (Ben · Rogers), if I were..."]
[TT2: "**Little *Ban*** (little Ben), if I were..."]

(4-7) ST: "Miss ***Eyre***: and you'll remember, ***Jane***, ...[...]... when you are far away, ***Janet***,...." (p32, c23, *JE*)
TT1:"*爱*小姐，你还记得吧，*简*...[...]...一旦你们走得远远的，*珍妮特*..."
TT2::「*簡愛*小姐。妳會記得，*簡愛*...[...]...當妳遠離時，*簡愛*...」
[TT1: "Miss ***Ai*** (Eyre), you still remember, ***Jian*** (Jane),...[...]...as soon as you are far away, ***Zhennite*** (Janet), ..."]
[TT2: "Miss ***Jian Ai*** (Jane Eyre), you will remember, ***Jian Ai*** (Jane Eyre),...[...]...when you are far away, ***Jian Ai*** (Jane Eyre), ..."]

(4-8) ST: "Thank you, ***Teddy***, ..." (p15, c18, *LW*)
TT1:"谢谢你，*特迪*...."
TT2:「謝謝你，*羅瑞*....」

[TT1: "Thank you, ***Tedi*** (*Teddy*)..."]
[TT2: "Thank you, ***Luorui*** (*Laurie*) ..."]

(4-9) ST: 'Why did you come home, ***Prune***?' (p45, c1, *WIL*)
TT1:"你为什么回家来, [***omitted***]?"
TT2:「你爲什麼回家，***葛***?」。
[TT1: "Why did you come home?"]
[TT2: "Why did you come home, ***Ge***?"]

(4-10) ST: "***Huck -- Huck Finn***, you look me ..." (p25, c15, *AOHF*)
TT1:"***赫克——赫克·芬***，你看著我..."
TT2:「***哈克***，看著我... 」
[TT1: "***Heke-- Heke·Feni*** (Huck—Huck Finn), you look at me..."]
[TT2: "***Hake*** (Huck), look at me..."]

(4-11) ST: Dear ***Sir***, -- (p14, c41, *SAS*)
TT1:亲爱的先生:--
TT2:親愛的***費拉***先生:--
[TT1: Dear Sir:--]
[TT2: Dear Mr. ***Ferrars***:--]

(4-12) ST: "Yours, ***Mother***? ...." (p68, c8, *LW*)
TT1:"您有脾气，***妈妈***?...."
TT2:「你的脾氣?***媽***?....」
[TT1: "you have a temper, ***mama***?..."]
[TT2:"your temper, ***mam***?..."]

(4-13) ST: "You must remember, ***my dear mother***, that I have never ...." (p41, c15, *SAS*)
TT1:"你应该记住，我的好***妈妈***，我从来没有...."
TT2:『親愛的***母親***，你必須記得，我從未....』
[TT1: "You should remember, ***my good mother***, I have never..."]
[TT2:"***Dear mother***, you must remember, I never...."]

(4-14) ST: "But, ***mother***, I did not come to hear Mr. Rochester's fortune: ..." (p74, c19, *JE*)
TT1:"可是，***大妈***，我不是来听你替罗切斯特先生算命的..."
TT2:「但是，***嬤嬤***，我不是來爲羅傑先生算命的... 」
[TT1: "But, ***ma'am***, I did not come to here you to tell Mr. Rochester's fortune ...."]
[TT2: "But, ***ma'am***, I did not come to hear Mr. Rochester's fortune ...."]

(4-15) ST: "Can I do anything for you, ***Madam Mother***? ... ."(p14, c15, *LW*)
TT1:"我能帮你捎带点什么吗，***太太***?"...
TT2:「我可以替您做什麼事嗎?***伯母***?」...
[TT1: "Can I do you anything for you while I am about it, ***Madam/Mrs***? ... "]
[TT2: "Can I do anything for you, ***Madam/aunt***? ... "]

(4-16) ST: 'Good-bye, ***father***,'.... (p18, c7, *TOTD*)
TT1:"我走啦，***爸爸***。"...
TT2:「再見，***爹***，」...
[TT1: "I am leaving, ***papa***."...]

[TT2: "goodbye, ***dad/father***."…]

(4-17) ST: 'No, ***father***,' said, Lucie, yearning and weeping as … (p40, c5, Part III, *ATOTC*)
TT1: "看不见，**[omitted]** " 露西说，急得直哭，….
TT2:「不，*父親*，」淚流滿面地吻著手的露絲說，….
[TT1: "Cannot see", Lucie said, yearning and weeping,…]
[TT2: "No, ***father***," said Lucie with yearning with tears streaming down her face ….]

(4-18) ST: "***Aunt March***, how dare you say such a thing?..." (p64, c23, *LW*)
TT1: "马奇*婶婶*，你怎么能这样说话?…"
TT2:「瑪區*嬸婆*，你怎麼這樣說話?…」
[TT1:"***Aunt March***, how can you say such a thing?..."]
[TT1:"***Aunt March***, how can you say that?..."]

(4-19) ST: "Why, ***Aunt Sally***, there ain't but nine spoons YET." (p32, c37, *AOHF*)
TT1:"啊，萨莉*阿姨*，只有九把啊。"
TT2:「莎莉*姨媽*，爲什麼湯匙還是只有九根?」
[TT1: "ah, ***Aunt Sally***, there are only nine spoons."]
[TT2: "***Aunt Sally***, why there are still only nine spoons."]

(4-20) ST: "What are you two plotting together, ***aunt Medora***?" … (p1, c18, *TAOI*)
TT1:"你们俩在搞什么阴谋呀，梅多拉*姑妈*？"….。
TT2:「你們兩個在共謀什麼詭計，梅杜拉*舅母*？」…。
[TT1: "What are you two plotting, ***aunt Medora***?"]
[TT2: "What are you two plotting together, ***aunt Medora***?"]

(4-21)ST: "If you could but be persuaded to think no more of it, ***aunt***, and to regard …." (p189, c21, *JE*)
TT1:"但愿你能听从劝告，忘掉这些，*舅妈*，寬容慈祥地对待我——"
TT2:「如果妳能不要再想它了，**[omitted]** ，並且以仁慈與寬恕對待我……?」
[TT1: "If only you could take my advice, forgot these, ***aunt***, and treat me with kindness and mercy---"]
[TT2: "If you could not to think about it any more, and treat me with kindness and forgiveness ---"]

(4-22) ST: "Good night, ***Sir John***", said the parson. (p2, c1, *TOTD*)
TT1: '您好，约翰*爵士*'，牧师说。
TT2:「晚安，約翰*爵士*。」牧師說。
[TT1: "How do you do, ***Sir John***", the parson said.]
[TT2: "Good night, ***Sir John***", the parson said.]

(4-23) ST: "***Sir***, I give you my word…" (p58, c10, *LW*)
TT1: "*先生*，我以一個紳士的名義向你保证…"
TT2:「*主席*，我向你保證….」
[TT1: "***Sir***, I give you my word as a gentleman…"]
[TT2: "***Chairman***, I guarantee to you …"]

(4-24) ST: Mr. Pickwick, ***Sir***,… (p27, c10, *LW*)
TT1:匹克威克先生，*阁下*:…

TT2: 匹克威克先生，*大人*:…
[TT1: Mr. Pickwick, ***Sir/your honour***…]
[TT2: Mr. Pickwick, ***sir/your honour***…]

(4-25) ST: 'I should like to ask you something, ***sir***.' (p61, c14, *TOTD*)
TT1:"我想问你一件事情，*先生*。"
TT2:「*大人*，我要問你一件事情。」
[TT1: 'I would like to ask you something, ***sir***.']
[TT2: '***Your honour***, I want to ask you something.']

(4-26) ST: '…. But we'll see which is **master** here. …?' 'Yes, ***sir***.' (p34 & 35, c43, *TOTD*)
TT1:"…不过我们要看看谁是这儿的*老板*…?" "是的，*先生*。"
TT2:「…不過我們看看誰是這裏的*主人*…?」「是的，*老闆*。」
[TT1: '…. But we'll see who the **boss** here is….?' 'Yes, ***sir***.']
[TT2: '…. But we'll see who the **master** here is….?' 'Yes, ***boss***.']

(4-27) ST: "The doctor to see you, ***sir***", and the maid beckoned as she spoke. (p69, c5, *LW*)
TT1:"医生要见你，*少爷*，"女佣招手道。
TT2:「大夫來看您了，*先生*。」女僕邊說邊招手。
[TT1: "The doctor wants to see you, ***young master***", the maid beckoned as she spoke.]
[TT2: "The doctor has come to see you, ***sir***", the maid beckoned as she spoke...]

(4-28) ST: "No, ***sir***; Mrs. Archer went out in the carriage after luncheon…" (p96, c31, *TAOI*)
TT1: "不在，*老爷*。阿切尔太太午飯後坐馬車出去了…"
TT2:「不，*先生*；亞契太太午餐後坐車出去了…」
[TT1: "Not here, ***master***; Mrs. Archer went out in the carriage after lunch…"]
[TT2: "No, ***sir***; Mrs. Archer went out in the carriage after lunch…"]

(4-29) ST: "You left Paris yesterday, ***sir***?' he said to Monseigneur… (p21, c9, Part II, *ATOTC*)
TT1:"你是昨天离开巴黎的吧，*先生*？"他对大人说，…。
TT2:「*爵爺*，你是昨天離開巴黎的吧？」他一邊就座，…。
[TT1: "You left Paris yesterday did you not, ***sir***?" he said to the Monseigneur…]
[TT2: "***Monseigneur/Your Lord***, you left Paris yesterday did you not?"he said as he sat down.]

(4-30) ST: "I didn't know you'd come, ***sir***," he began … (p95, c5, *LW*)
TT1:"我不知道您会来，*先生*，"他开口说…
TT2:「我不知道您回來了，*爺爺*。」他說…
[TT1: "I didn't know you'd come, ***sir***," he began …]
[TT2: "I didn't know you'd come back, ***grandpa***," he said …]

(4-31) ST: ... and said, "Our duty to you, ***sir***, and madam;" …. (p2, c18, *AOHF*)
TT1: ….说一声，"敬*两位老人家*一杯，"…
TT2: ….然後說：「*爸、媽*，敬你！」…
[TT1: ... and said, "to (your) ***two senior persons*** with respect" ….]
[TT2: ... and then said, "***pap, mam,*** my respect to you!" ….]

(4-32) ST: -no, ***sir***, not even if he'd married a …. (p59, c33, *TAOI*)
TT1:"…不会的，*老兄*，即使他娶的…"
TT2:「…不會的，*各位*，就算他娶的…」

[TT1: -no, ***buddy/(old)brother***, even if he'd married ....]
[TT2: -no, ***everyone***, even if he'd married ....]

(4-33) ST: "... No, ***sir***; if a body's out hunting for ...." (p40, c18, *AOHF*)
TT1:"....不，*老弟*，要是有人要寻找..."
TT2:「...我告訴*你*，如果有一個人想要找....」
[TT1: "... No, ***buddy/(younger)brother***; if a body's out hunting for ...."]
[TT2: "... No, I told *you*, if someone wants to look ...."]

(4-34) ST: 'Yes, ***sir***. We have often times the honour to entertain your gentlemen in their travelling backwards and forwards betwixt London and Paris, **sir**. A vast deal of travelling, ***sir***, in Tellson and Company's House.' (p14, c4, Part I, *ATOTC*)
TT1:"是的，*先生*。贵行人员在伦敦和巴黎之间公干时我们常有幸接待，*先生*。台尔森银行的出差人员不少呢。"
TT2:「*先生*，我們時常有幸招待你們往來於倫敦、巴黎之間的各位先生。泰生銀行來來往往的人多。」
[TT1: 'Yes, ***sir***. We have often had the honour to entertain your gentlemen travelling backwards and forwards between London and Paris, **sir**. The numbers of employees on business trips from Tellson bank are not inconsiderable.']
[TT2: '***Sir***. We have often had the honour to entertain your gentlemen travelling between London and Paris. .There are many people out and about from Tellson's bank']

(4-35) ST: 'Dear ***Miss*** Brangwen, are you coming ...'(p3, c21, *WIL*)
TT1:"亲爱的布朗温*女士*，你很快...."
TT2:「親愛的布朗溫*小姐*，你不久....」
[TT1: 'Dear ***lady*** Brangwen, soon you are ...']
[TT2: 'Dear ***Miss*** Brangwen, soon you are ...']

(4-36) ST: 'The word is not material, ***miss***; either word will do.' (p36, c4, Part I, *ATOTC*)
TT1:"用词无关紧要，**[omitted]** ，两个叫法都是可以的。"
TT2:「字眼無關緊要，*小姐*，兩個名詞都可以用。」
[TT1: 'The word is immaterial, either word will do.']
[TT2: 'The word is immaterial, ***miss***, either word will do.']

(4-37) ST: "No. But the life I lead, ***Miss Manette***, is not conducive ...?"(p6, c13, Part II, *ATOTC*)
TT1:"没有病。**[omitted]** ，不过我的生活方式是不利于...?"
TT2:「不。不過我過的生活，*馬芮特小姐*，不會有益於...?」
[TT1: "No illness. But my life is not conducive ...?"]
[TT2: "No. But the life I lead, ***Miss Manette***, cannot be beneficial ..."]

(4-38) ST: "... But what is the matter? She doesn't notice a word! ***Miss Manette***!" (p90, c4, Part I, *ATOTC*)
TT1:"...怎么了？她一句话也没有听到！*曼内特小姐*！"
TT2:「...。怎麼啦！*妳*一個字也沒有聽！」
[TT1:"... What is the matter? She doesn't hear a word! ***Miss Manette***!"]
[TT2:"... What is the matter? ***You*** did not hear a single word!"]

(4-39) ST: "In your adopted country, I presume, I cannot do better than address you as a young English lady, ***Miss Manette***?"(p54, c4, Part I, *ATOTC*)

TT1:"我看，在你所寄居的国家我只好称呼你英国*小姐*曼内特了。"
TT2:「在妳的第二祖國內，我想我只能把妳當做一位英國少女，用馬芮特*小姐*來稱呼妳。」
[TT1: "I presume, in your adopted country I cannot do better than address you ***Miss English Manette*** (or English lady Manette)."]
[TT2: "In your adopted country, I presume I cannot do better than regard you as an English lady and address you as ***Miss Manette***."]

(4-40) ST: '... he would be before the Tribunal again to-morrow, ***Mr. Barsad***?---' (p65, c8, Part III, *ATOTC*)
TT1:"...明天他会第二次受审，是么，*巴萨*？"
TT2:「...明天又要審訊他嗎，*巴沙德先生*？」
[TT1: '... tomorrow he will go before the Tribunal again, will he not, ***Barsad***?']
[TT2: '... tomorrow will he go before the Tribunal again, ***Mr. Barsad***?']

(4-41) ST:... 'do you expect, ***Mr. Darnay***?' (p116, c3, Part II, *ATOTC*)
TT1: ..."你等待的是什麼呢, **[omitted]** ？"
TT2: ...「*達尼先生*，期待怎樣？」
[TT1: ... "what is it you are waiting for?"]
[TT2: ... "***Mr. Darnay***, what do you expect?"]

(4-42) ST: "... good-bye, ***little boy***." (p79, c8, *WIL*)
TT1:"...再见，*小孩儿*。"
TT2:「...再見，*小男孩*。」
[TT1: "... good-bye, ***little boy***."]
[TT2: "... good-bye, ***little boy***."]

(4-43) ST: "...**my dear *boy***, ...?" Mr. Jackson good-humouredly retorted. (p53, c26, *TAOI*)
TT1:"... *亲爱的孩子*，...？"杰克逊和善地反驳说。
TT2:「... *親愛的年輕人*...？」傑克遜先生和氣地反駁。
[TT1: "... **Dear *child***, ...?" Mr. Jackson good-humouredly retorted.]
[TT2: "...**Dear *youngman***, ...?" Mr. Jackson good-humouredly retorted.]

(4-44) ST: "You impertinent ***boy***! ...." (p5, c12, *LW*)
TT1:"好个鲁莽的*小伙子*!...."
TT:「你這個莽撞的*男生*!....」
[TT1: "What an crude ***young lad***!"]
[TT2: "You crude ***boy***!"]

(4-45) ST: 'Look into this book, ***my boy***,' he said...? (p10, c18, *TOTD*)
TT1:"你读读这本书吧，我的*儿子*，"他说,...？"
TT2:他說，「*孩子*，看看這本書。....」
[TT1: "Read this book, ***my son***," he said...?]
[TT2: He said, "***child***, look at this book."]

(4-46) ST: "..., ***dear old boy***. But mother said—" (p52, c34, *TAOI*)
TT1:"...*亲爱的*。但母亲说过——"
TT2:「...*老爸*。可是媽媽說過——」
[TT1: "... ***dear***. But mother said— "]

[TT2: "... ***old papa/dad***. But mother said—"]

(4-47) ST:... added Gerald. 'No, no, no, ***my boy***. ' (p228, c8, *WIL*)
TT1: ...杰拉德说，"不，不，**我的*伙计***。"
TT2: ...吉拉德補充說：「不，不，不，**我的*人兒***。」
[TT1: Gerald said, 'No, no, ***my fellow***. ']
[TT2: Gerald added, "No, no, no, ***my people/fellow***."]

(4-48) ST: '***Boy***, ...! I want 'ee to go on an errand for me.' (p35, c1, *TOTD*)
TT1:"*小伙子*，... ！我要你为我走一趟。"
TT2:「*小廝*，...我要你替我跑個腿。」
[TT1: "***Little lad***, ...! I want you to go on an errand for me."]
[TT2: "***Page boy***, ... I want you to go on an errand for me."]

(4-49) ST: "Wicked and cruel ***boy***!" .... (p38, c1, *JE*)
TT1:"你是个恶毒残暴的*孩子*！"....
TT2:「邪恶又残忍的*傢伙*!」...
[TT1: "You are a wicked and cruel ***child***!"]
[TT2: "Wicked and cruel ***guy/fellow***!"]

(4-50) ST: "Bad ***boy***, be quiet!... ." (p83, c21, *LW*)
TT1:"坏*小子*，住嘴吧！..."
TT2:「壞*孩子*，安靜些吧！...」
[TT1: "Bad ***boy***, shut up!"]
[TT2: "Bad ***child***, be quiet!"]

(4-51) ST: "Why, ***my boy***, you are all out of breath. ..?" (p6, c4, *AOHF*)
TT1:"怎么啦，**我的*孩子***，这么上气不接下气的，...?"
TT2:「*小鬼*，你幾乎跑到喘不過氣來了。...?」
[TT1: "What's wrong, ***my child***, you are all out of breath. ..?"]
[TT2: "***Little devil***, you are all out of breath. ..?"]

(4-52) ST: ".... **My dear *girl*,** there was no need of this....!" (p49, c15, *LW*)
TT1:"*好女儿*，你没必要这么做。"
TT2:「**親愛的*孩子***，你用不著這樣做的。」
[TT1: "**Good *daughter*,** you were no need to do this....!"]
[TT2: "**Dear *child*,** you don't need to do this....!"]

(4-53) ST: "That's my good ***girl***. You do try to ..." (p28, c12, *LW*)
TT1:"这才是我的*好妹妹*，你在努力..."
TT2:「這才是我的乖*妹妹*！你真的努力....」
[TT1: "This is my **good *younger sister***. You do try ..."]
[TT2: "This is my **good *younger sister***. You really do try ..."]

(4-54) ST: "You wicked, wicked ***girl***! ...." (p34, c8, *LW*)
TT1:"你这个狠心、歹毒的*女孩*!..."
TT2:「你這個壞透、壞透了的*女孩子*!....」
[TT1: "You wicked, wicked ***girl***! ..."]
[TT2: "You wicked, wicked ***girl***! ..."]

(4-55) ST: "***Poor girl***, you're worn out…" (p22, c18, *TOTD*)
TT1:"可怜的*姑娘*，你是累坏了"
TT2:「可憐的人，你累壞了…」
[TT1: "***Poor girl***, you're worn out…"]
[TT2: "***Poor person***, you're worn out…"]

(4-56) ST: "Tess, ***my girl***, I was on the way to…" (p124, c46, *TOTD*)
TT1:"苔丝，**我的*姑娘***，在我见到你之前…"
TT2:「黛絲，**[omitted]**，我和妳重逢之前…」
[TT1: "Tess, ***my girl***, before I saw you…"]
[TT2: "Tess, before you and I reunite… …"]

(4-57) ST: "…, ***my sweet girl***, you will make me happy. …" (p14, c21, *LW*)
TT1:"…我的*宝贝*，将令我幸福…"
TT2:「…我的*甜心*，你就會讓我非常快樂了…」
[TT1: "… ***my treasure/baby***, you will make me happy. …"]
[TT2: "… ***my sweetie***, you will make me very happy. …"]

(4-58) ST: "…Here, ***woman***! The child is yours…" (p6, c4, *TSL*)
TT1: "…听我说，*妇人*！这孩子是你的…"
TT2:"你來，*女人*！這個孩子是你的…」
[TT1: "…listen to me, ***woman***! The child is yours…"]
[TT2: "…come here, ***woman***! The child is yours…"]

(4-59) ST: '"Nevertheless, ***Doctor***, my sister married. …?"' (p55, c10, Part III, *ATOTC*)
TT1: '"不过，**[omitted]**，我姐姐却结婚了…！"'
TT2:「『雖然這樣說，*醫生*啊，我的姊姊還是結婚了…』」
[TT1: '"Nevertheless, my sister married. …"']
[TT2: '"Nevertheless, ***Doctor***, my sister still married. …"']

(4-60) ST:… "where, my kind ***doctor***, did you gather …?" (p7, c10, *TSL*)
TT1: …"我好心的*朋友*，你在哪儿搜集到…？"
TT2: …「我的好*醫師*，你是從什麼地方採來….?」
[TT1: …"My kind ***friend***, where did you gather …?"]
[TT2: … "Mmy kind ***doctor***, where did you gather …?"]

(4-61) ST: "No bad news, ***Colonel***, I hope?" said Mrs. Jennings, … (p8, c13, *SAS*)
TT1:"*上校*，我想没有坏消息吧,"…，詹宁斯太太便说道。
TT2: …詹太太就說：『*上校*，沒有壞消息吧…。』
[TT1: "***Colonel***, I hope there is no bad news?" Mrs. Jennings then said …]
[TT2: Mrs. Jennings said, "***Colonel***, No bad news is there?"]

(4-62) ST: …. "Well, ***nurse***, how is she?" (p45, c3, *JE*)
TT1: …"嗨，*保姆*、她怎么样了？"
TT2: …「*褓母*，她的情形如何?」
[TT1: …. "Hei, ***nurse***, how is she?"]
[TT2: … "***Nurse***, how is she?"]

(4-63) ST: ***Head Nurse*** of Ward No. 2,... (p50, c6, *LW*)
TT1: 2号病房*护士长*：
TT2: 二號病房*護士長*：
[TT1: ***Head Nurse*** of Ward No. 2 ...].
[TT2: ***Head Nurse*** of Ward No. 2 ...]

(4-64) ST: '... Well, ***dear*** - about that question of mine -...?' (p8, c30, *TOTD*)
TT1:"...好了，*亲爱的*——关于我提出的问题...?"
TT2:「...好啦，*愛人*—談談我的問題...?」
[TT1: "... Well, ***dear*** – concerning the question I raised -...?"]
[TT2: "... Well, ***lover*** – about my question -...?"]

(4-65) ST: "... if I were you, ***my dear***, I ..." (p41, c47, *TOTD*)
TT1: "...如果我是你，*亲爱的*，我..."
TT2:「...*心肝*，我若是妳，我...」
[TT1: "... if I were you, ***dear***, I ..."]
[TT2: "...***dearer***, if I were you, I ..."]

(4-66) ST: 'You could win her round to do anything, ***my dear***: ....' (p4, c5, *TOTD*)
TT1:"*乖孩子*，你会讨她的欢心的...."
TT2:「*親親*，妳可以得到她的歡心....」
[TT1: '***Good child***, you could win her round to do anything ....']
[TT2: '***Dearer***, you could win her round to do anything. ....']

(4-67)ST: "...Meg, ***my dear***... "(p27, c22, *LW*)
TT1: "...梅格，*我的好孩子*... "
TT2:「...梅格，*我親愛的女兒*...」
[TT1: "...Meg, ***my good child***..."]
[TT2: "...Meg, ***my dear daughter*** ...."]

(4-68) ST: "Not a soul, ***my dear***. The house is empty half the day,...." (p13, c6, *LW*)
TT1: "不会有人听到，*亲爱的*...."
TT2:「絕對不會有一個人聽到呢，*小姑娘*....」
[TT1: "No body will hear, ***dear***. ..."]
[TT2: "Definitely no one will hear, ***little girl***...."].

(4-69) ST: "... thank you ...***dear.*** It's our day for a letter..." (p15, c15, *LW*)
TT1:"谢谢你。...*亲爱的孩子*。今天应该有信来...."
TT2:「謝謝你，...**[omitted]**。今天應該收到信的....」
[TT1: "Thank you ...***dear child***. Today a letter should arrive..."]
[TT2: "Thank you. Today (we/I) should receive a letter ...."]

(4-70) ST: "***My love***," said her mother ... (p6, c10, *SAS*)
TT1:"我的*乖孩子*，"她母亲说....
TT2:『我的*女兒*，』她母親說....
[TT1: "***My good child***," her mother said ...]
[TT2: '***My daughter***,' her mother said ...]

(4-71) ST: "I wrote to him, ***my love***, last week..." (p6, c48, *SAS*)
TT1:"***好孩子***，我上星期给他写了封信...."
TT2:『***親愛的***，我上星期才寫信給他的....』
[TT1: "***Good child***, I wrote to him last week..."]
[TT2: "***dear,*** I wrote to him last week..."]

(4-72) ST: 'No, ***my love***. Calm yourself. ....' (p15, c33, *TOTD*)
TT1: "不，***我的爱人***。你要冷静下来..."
TT2:「不，***吾愛***。冷靜一點....」
[TT1: "No, ***my lover***. You need to calm down..."]
[TT2: "No, ***my love***. Calm down ..."]

(4-73) ST: "***My love***, have you been asleep?" said his wife, laughing. (p38, c19, *SAS*)
TT1:"***我的宝贝***，你睡着了吧？"他妻子边说边哈哈大笑。
TT2: 他太太笑問：『***我的愛***，你睡著了是不是？』
[TT1: "***My baby***, have you been asleep?" his wife said, laughing.]
[TT2: His wife laughing asked: "***My love***, have you been asleep?"]

(4-74) ST: 'Yes, ***dearest***.' (p22, c5, Part III, *ATOTC*)
TT1:"是的，***乖乖***。"
TT2:「是的，***寶寶***。」
[TT1: 'Yes, ***Good child***.']
[TT2: 'Yes, ***baby***.']

(4-75) ST: "***My dearest*** , don't mention governesses..." (p13, c17, *JE*)
TT1: "***我的宝贝***，别提那些家庭教师了..."
TT2:「***親愛的***，別提家庭教師了...」
[TT1: "***My baby,*** don't mention those governesses..."]
[TT2: " ***Dear,*** don't mention governesses..."]

(4-76) ST: 'Ah --- it is for your good, indeed, ***my dearest***!' (p15, c28, *TOTD*)
TT1:"啊—...的确是为你好啊，***最亲爱的***！"
TT2:「啊...，真的，***愛人***！噢，相信我。」
[TT1: 'Ah --- indeed, it is for your own good, ***dearest***! ']
[TT2: 'Ah --- indeed, ***lover!*** oh, believe me.']

(4-77) ST: 'Why do you cry, ***dearest***?' (p63, c30, *TOTD*)
TT1:"你为什么要哭呢，***最亲爱的***?"
TT2:「妳爲什麼哭呢，***情人***?」
[TT1: "Why do you cry, ***dearest***?"]
[TT2: "Why do you cry, ***lover***?"]

(4-78) ST: "Why, you born ***fool***!" She took up the spinning stick... (p45, c33, *AOHF*)
TT1:"什么，你这天生的***傻瓜***！"她拿起了纺纱棒，....
TT2:「什麼？你這個天生的***白癡***！」她拿起那根織布棒，....
[TT1: "What, you born ***fool***!" She took up the spinning stick...]
[TT2: "What, you born ***fool***!" She took up the spinning stick...]

(4-79) ST: '... ***you one-mouthed*** **fool**, mind yourself and don't obstruct me.'(p304, c8, *WIL*)
TT1:"...你这***蠢***人，别妨碍我了...."
TT2:「...你這誇口的***傻瓜***，小心自己不要阻礙我。」
[TT1: "... ***you*** **fool**, don't obstruct me...."]
[TT2: "... ***you*** **bragging fool**, mind yourself and don't obstruct me."]

(4-80) ST: "... Betsy, ***you old fool*** -- ain't you got any sense? ... ." (p16, c17, *AOHF*)
TT1"...贝茜，你这老***傻瓜***——你还有点儿头脑么？..."
TT2:「...貝西，你這***老糊塗***——你有沒有頭腦啊？...」
[TT1: "... Betsy, ***you old fool*** -- aren't you got any sense? ...."]
[TT2: "... Betsy, ***you old dotard/addlebrained*** -- aren't you got any sense? ...."]

(4-81) ST: '... Let her go, ***you fool, you fool*** -- !' cried Ursula ..... (p8, c9, *WIL*)
TT1:"...放它走，你这个***傻瓜***！"厄秀拉扯着嗓门...。
TT2:「...讓她去，你***傻瓜***，你***傻瓜***——！」歐色蕾發出最尖銳的聲音...。
[TT1: "... Let it go, ***you fool***!" cried Ursula .....]
[TT2: "... Let her go, ***you fool, you fool*** --!" cried Ursula in the most piercing of voices.....]

(4-82) ST: ... "What have you done with me, ***witch***..." (p41, c15, *JE*)
TT1: ..."你怎么摆弄我啦，***女巫***，..."
TT2: ...「妳對我做了什麼，***女巫?*** ...」
[TT1: ..."What have you done to me, ***witch***..."]
[TT2: ..."What have you done to me, ***witch***..."]

(4-83) ST: "Stop the churn, **you old** ***witch***!" screams he.... (p14, c21, *TOTD*)
TT1:'还不停下来，你这个***老巫婆***！'杰克尖声叫起来。...
TT2:『停下攪乳器，妳這***老巫婆***』他說，...」
[TT1: "Stop the churn, **you old** ***witch***!" Jack screams ...]
[TT2: "Stop the churn, **you old** ***witch***!" he said...]

(4-84) ST: "Now,... **you young** ***witch***, ...?"(p35, c8, *TOTD*)
TT1:"好哇，....你这个小***妖精***，...?"
TT2:「喏，...妳這小***妖精***？」...
[TT1: "wow, ... **you young** ***witch***, ...?"]
[TT2: "Now, ... **you young** ***witch***..."]

(4-85) ST: ... **you impudent young** ***rascal***..." and was going to hug him...(p60, c33, *AOHF*)
TT1: ... "你这个顽皮的小***坏蛋***，..."她正要拥抱他，...
TT2: ...「你這不知死活的***小兔崽子***，...」然後起身想要去抱抱他...
[TT1: ... "**you naughty young** ***scoundrel***, ..." , she wanted to hug him, ...]
[TT2: ... "**you reckless brat**, ..." and then got up to give him a hug, ...]

(4-86) ST: "Why, TOM! Where you been all this time, **you rascal**?" (p16, c41, *AOHF*)
TT1:"啊，汤姆你这个***流氓***，这一阵子，你哪里去啦?"
TT2:「欸，湯姆！你到底跑到哪裡去了，你這匹***野馬***？」
[TT1: "ah, TOM! ***you rascal***, where you been all this while?"]
[TT2: "eh, TOM! What on earth have you been, ***you wild horse***?"]

Examples in Chapter Five

(5-1) ST: 'Do what ***you*** like with me, mother.' … (p6, c7, *TOTD*)
TT1: …"*你*爱怎样就怎样吧，妈妈。"…
TT2: …「媽，隨*妳*怎麼安排。」…
[TT1: 'Do what ***you*** like to, mother.' …]
[TT2: 'Mother, do what ***you*** like with me' …]

(5-2) ST: "If ***you*** please, sir." (p55, c4, Part I, *ATOTC*)
TT1:"随*您*的便，先生。"
TT2:「先生。悉聽*尊*便。」
[TT1: "as ***you*** wish, sir."]
[TT2: "sir. as ***you*** wish."]

(5-3) ST: "Whatever cannot ***ye*** keep ***yourself*** for, then?" (p27, c29, *JE*)
TT1:"为什么还养不活自己呢?"
TT2:「那麼，*妳*爲什麼不能養活妳自己?」
[TT1: "Why cannot ***you*** take care of yourself."]
[TT2: "Why cannot ***you*** take care of yourself."]

(5-4) ST: "I wish ***you all*** good-night, now," said he,…(p120, c13, *JE*)
TT1:"现在，我祝*你们大家*晚安，"他说 ….
TT2:「祝*妳們*晚安。」他朝門口揮手說. …
[TT1: "now, I wish ***you all*** good-night" he said…]
[TT2: "I wish ***you*** good-night" he said waving his hand as he approached the door …]

(5-5) ST: 'What be ***ye*** looking at?' asked a man who had not observed …. (p57, c10, *TOTD*)
TT1:"*你*在看什么呀？"有一个男人没有注意到刚才发生的事，问道。
TT2:「*妳們*在看什麼？」一個沒注意這件事情的男子問道。
[TT1: 'What are ***you*** (singular) looking at?' asked a man who had not noticed what had just happened…]
[TT2: 'What be ***you*** (plural) looking at?' asked a man who had not noticed what had just happened.]

(5-6) ST: "…Be composed, ***all of you***: I'm coming." (p12, c20, *JE*)
TT1: …"*大家*镇静些，我来了。"
TT2: …「請*你們*保持鎮定，我來了。」
[TT1: …"***Everyone***, be composed, I'm coming."]
[TT2: …"please ***you all*** remain calm, I'm coming."]

(5-7) ST: "My lords and ladies, pardon the ruse by which I have gathered ***you*** here to witness the marriage of my daughter…."(p15, c10, *LW*)
TT1:"各位嘉賓，请原谅我设下此计请*你们*来观看我女儿的婚礼。"
TT2:「各位大人和女士，請原諒我用計將*各位*齊聚此地，見證小女的婚禮…。」
[TT1:"Honoured guests, please forgive me for using this ruse to gather ***you*** here to see the marriage of my daughter…."]
[TT2: "My lords and ladies, please forgive me for using this ruse to gather ***everyone*** here to witness the marriage of my daughter."]

(5-8) ST: "... ***Thou and I***, Hester, never did so!" (p31, c17, *TSL*)
TT1:"...你和我，海丝特，从来没干过这种事！"
TT2:「...赫絲特，*我們*從來沒這麼做過！」
[TT1: "... ***You and I***, Hester, have never done this sort of thing!"]
[TT2: "...Hester, ***we*** have never done this!"]

(5-9) ST: "**If you please**, miss....?" (p96, c18, *JE*)
TT1:"*对不起*，小姐...?"
TT2:「如果*妳*願意，小姐...?」
[TT1: "**Excuse me**, miss....?"]
[TT2: "**If you are willing**, miss....?"]

(5-10) ST: "... ***You*** will like going, ***will you not***?" (p16, c31, *TOTD*)
TT1:"... *你*愿意离开吧，是不是？"
TT2:「... *我們*要遠走高飛，*妳*願不願意？」
[TT1: "... ***you*** are willing to leave, are (you) not?"]
[TT2: "... ***We*** will go far away, are ***you*** willing?"]

(5-11) ST: "***You*** are cold; ***you*** are sick; and ***you*** are silly." (p16, c19, *JE*)
TT1:"*你*很冷；*你*有病；*你*很傻。"
TT2:「*妳*又冷，又病，而且很笨。」
[TT1: "***You*** are cold; ***you*** are sick; and ***you*** are silly."]
[TT2: "***You*** are both cold and sick and furthermore silly."]

(5-12) ST: 'I will. I am going to. ***You*** can bear it?' (p73, c4, Part I, *ATOTC*)
TT1:"我愿意。我马上就告诉*你*(addition)。可*你*能受得了么？"
TT2:「我很願意。我就要告訴*妳*了(addition)。*妳*受得了嗎？」
[TT1: 'I am willing. I am going to tell ***you*** right away. But can ***you*** bear it?']
[TT2: 'I am most willing. I am going to tell ***you*** then. Can ***you*** bear it?']

(5-13) ST: '... till Jo said, trying to be polite and easy,-- 'I think I've had the pleasure of seeing ***you*** before; ***You*** live near us?' (p45, c3, *LW*)
TT1: ...乔尽量用礼貌轻松的口吻说:'我想我曾幸会过*阁下*。*阁下*就住在我们附近吧'?
TT2: ...等到想表現出禮貌和自在的喬開了口：「我想我見過*你*，*你*住在我家附近，是不是？」
[TT1: '...Jo, doing his best to be polite and relaxed, said -- 'I think I've had the pleasure of meeting ***your honour*** before; your ***honour*** live near us do you not your honour?']
[TT2: '... trying to be polite and relaxed, Jo said-- 'I think I've met ***you*** before, ***you*** live near my house, do you not?']

(5-14) ST: 'Can ***you*** tell me where Somerset Drive is?' he asked of one of the uneven men. (p218, c24, *WIL*)
TT: "*您*能告诉我索莫塞特街在哪儿吗？"他问一个蹒跚行走的人。
[TT: "Could ***you*** tell me where Somerset Drive is?" he asked of one of the limping men.]

(5-15)ST: 'This is the study,' said Hermione. 'Rupert, I have a rug that I want ***you*** to have for here. Will ***you*** let me give it to ***you***? Do -- I want to give it ***you***.'
'It ***would*** do,' he said. 'But why ***should you*** give me an expensive rug? I can manage perfectly well with my old Oxford Turkish.' (p62 and 67, c12, *WIL*)

TT:"这间是书房，"赫麦妮说，"卢伯特，我有一块地毯，*你*拿上吧。*你*要吗？要吧。我想送给你。"
"可以的，"他说，"可是*您*为什么要送我这么昂贵的地毯呢？我自己那块旧牛津土耳其地毯挺不错的，有它就够了。"
[TT: "This is the study,' Hermione said. 'Rupert, I have a rug, ***you*** take it. Do ***you*** want it? -- I want to give it to ***you***.']
'It ***would*** do,' he said. 'But why ***you*** want to give me such an expensive rug? My own Oxford Turkish rug is really not at all bad, that is sufficient.']

(5-16) ST: 'How do ***you*** do,' ... (p61, c4, *WIL*)
TT: "*您*好啊"...
[TT: "How do ***you*** do/how are ***you***" ...]

(5-17) ST: 'Thank ***you*** very much,' said Ursula. (p52, c3, *WIL*)
TT: "那太谢谢*您*了。"厄秀拉说。
[TT: "Then, thank ***you*** so much," Ursula said.]

(5-18) ST: ".... I'll give it to ***you, Marmee***, ..." (p62, c15, *LW*)
TT: "....我现在把它交给*您*，*妈妈*，..."
[TT: ".... I'll now give it to ***you, Marmee***, ..."]

(5-19) ST: "... and enquired after ***you, ma'am***, and the young ladies...." (p27, c47, *SAS*)
TT: "...問起了*太太您*的情況，還問起了幾位小姐..."
[TT: "... and enquired ***ma'am of your*** condition, and also enquired of the young ladies...."]

(5-20) ST: 'Yes, ***sir***. ***Your honour*** told me to call ***you.***' (p9, c5, Part II, *ATOTC*)
TT:「先生，是的。*您*吩咐我來叫您的。」
[TT: "***Sir***. Yes. ***You*** instructed me to call on ***you.***"]

(5-21) ST: "It is ***you, Monseigneur***! ..." (p45, c8, Part II, *ATOTC*)
TT:「原來是*您*，*老爺*！...」
[TT: "It is ***you, Monseigneur***! ..."]

(5-22) ST: 'The doctor to see ***you, sir***,' and the maid beckoned as she spoke. (p69, c5, *LW*)
TT:「大夫來看*您*了，*先生*。」女僕邊說邊招手.
[TT: "The doctor has come to see ***you, sir***," the maid beckoned as she spoke.]

(5-23) ST: "Here are the letters, ***sir***. If ***you*** wish, I'll..." (p24, c11, *TAOI)*
TT:「信件看完了，*先生*。既然*您*希望如此，我會去....」
[TT: "The letters have been read, ***sir***. Since ***you*** wish it thus, I'll...."]

(5-24) ST: "I am willing to amuse ***you***, if I can, ***sir*** –" (p44, c14, *JE*)
TT:「如果可以，我很願意娛樂*您*的，*先生*。...」
[TT: "If I can, I am very willing to amuse ***you, sir*** –"]

(5-25) ST: "If ***you'd*** like to have me, ***sir.***"(p91, c5, *LW*)
TT:"如果*您*喜歡的話，先生。"
[TT: "If ***you'd*** like to, ***sir.***"]

(5-26) ST: "I'm surprised at ***you, m'am.***" (p41, c33, *AOHF*)
TT: " 真想不到*您*會這樣，夫人 。 "
[TT: "It never occurred (to me) I really didn't think ***you*** could/would be like this, ***m'am.***"]

(5-27) ST: "***Prithee, friend,*** leave me alone with my patient," ... (p3, c4, *TSL*)
TT:「勞*您*駕，*朋友*，讓我和我的病人單獨在這裏吧！」...
[TT: "May I trouble ***you, friend,*** to allow my patient and I to be alone here," ...]

(5-28) ST: "...***Father,*** we wait ***your*** services." (p15, c10, *LW*)
TT:「...*神父*，我們靜候*您*舉行儀式了。」
[TT: "***Father,*** we wait ***your*** services."]

(5-29) ST: "**You hussy**, how dare you talk in that way? Where's **your respect** for me, and your proper bringing up? Bless the boys and girls! What torments they are, yet we can't do without them, he said, **pinching her cheeks good-humoredly**...." (p108, c21, *LW*)
TT:「**調皮丫頭**，你竟敢這樣說話？你對我的尊敬到哪裏去了？還有*您*的教養呢？天保佑這些男孩和女孩吧！他們可真是折磨人，可是沒有他們又不行！」他說，一邊開心的捏了捏她的臉頰。」...。
[TT: "**Naughty girl**, how dare you talk in that way? Where's **your respect** for me, and as for ***your*** upbringing? Bless these boys and girls! They really can torment one, yet one can't do without them, he said, pinching her cheeks good-humoredly..."]

(5-30) ST: ... "O ***Father in Heaven,***--if ***Thou*** art still my Father,--...." (p9, c6, *SL*)
TT: "噢，天上的聖父啊——如果*您*還是我的聖父的話——...。"
[TT: ... "O ***Father in Heaven,***--if ***you*** are still my Father in Heaven,--...."]

(5-31) ST: "Flounder, ***flounder,*** in the sea, Come, I pray ***thee***...." (p10, c10, Part I, *TTL)*
TT:「海中的比目魚，比目魚，我懇求*您*來到我這裡...。」
[TT: "***Flounder*** in the sea, ***flounder,*** I implore ***you*** to come here...."]

Bibliography

Primary source

English source texts

Alcott, Louisa May. 1884/1978. *Little women.* In *Little women, good wives, little men.* London: Octopus Books Ltd.

Austen, Jane. 1811/1994. *Sense and sensibility.* London: Penguin.

Bronte, Charlotte. 1847/1994. *Jane Eyre.* London: Penguin.

CD-ROM English classics 3000. 2000. Beijing: Peking University press.

Dickens, Charles. 1859/1988. *A tale of two cities.* London: Oxford University Press.

Hardy, Thomas. 1891/1994. *Tess of the D'Urbervilles.* London: Penguin.

Hawthorne, Nathaniel. 1850/1988. *The Scarlet letter.* London/New York: Norton.

Lawrence, David Herbert. 1921/1996. *Women in love.* London: Penguin.

Twain, Mark. 1884/1997. *The adventures of Huckleberry Finn.* London: Bloomsbury.

Wharton, Edith. 1920/1974. *The age of innocence.* Harmondsworth: Penguin.

Woolf, Virgina. 1927/1992. *To the lighthouse.* London: Penguin.

Chinese translations from China

Hei Ma 黑馬. 1992/2000. Transl. *Lian'ai zhong de nüren* 戀愛中的女人 (*Women in love*). Nanjing:Yilin.

Hu Yunhuan 胡允桓. 2000. Transl. *Hong zi* 紅字 (*The scarlet letter*). Hefei-shi: Anhui Wenyi.

Huang Yuanshen 黃源深. 1994/2001. Transl. *Jian Ai* 簡愛 (*Jane Eyre*). Nanjing: Yilin.

Liu Chunying 劉春英, and Chen Yuli 陳玉立. 1998. Transl. *Xiao furen* 小婦人 (*Little women*). Nanjing: Yilin

Sun Fali 孫法理. 1996/2002. Transl. *Shuang cheng ji* 雙城記 (*A tale of two cities*). Nanjing: Yilin.

Sun Zhili 孫致禮. 1998/2000. Transl. *Lizhi yu qinggan* 理智與情感 (*Sense and sensibility*). Nanjing: Yilin.

Wang Jiaxiang 王家湘. 2001. Transl. *Dao dengta qu* 到燈塔去 (*To the lighthouse*). Nanjing: Yilin.

Wang Zhongxiang 王忠祥, and Nie Zhenzhao 聶珍釗. 2000. Transl. *Debojia de Taisi* 德伯家的苔絲 (*Tess of the D'Urbervilles*). Wuhan: Changjiang Wenyi .

Xu Ruzhi 許汝祉 1998. *Heke'er beili lixian ji* 赫克爾貝里・歷險記 (*The adventures of Huckleberry Finn*). Nanjing: Yilin.

Zhao Xingguo 趙興國, and Zhao Ling 趙玲. 1999. Transl. *Chunzhen niandai* 純真年代 (*The age of innocence*). Nanjing: Yilin.

Chinese translations from Taiwan

Chen Cangduo (Chen Tsangto) 陳蒼多 1974. Transl. *Lian'ai zhong de nüren* 戀愛中的女人 (*Women in love*). Taipei: Chenzhong.

Liang Jinye 梁金葉. 2001. *Hong zi* 紅字 (*The scarlet letter*). Taipei : Xiaozhitang.

Liao Yongchao (Liao Yung-chao) 廖勇超. 2002. Transl. *Hake liulang ji* 哈克流浪記 (*The adventures of Huckleberry Finn*). Taipei: Datian.

Qi Xiafei 齊霞飛 1996. Transl. *Shuangcheng ji* 雙城記 (*A tale of two cities*). Taipei Zhiwen.

Si Zhiyun 斯志芸. 2001. Transl. *Jian Ai* 簡愛 (*Jane Eyre*). Taipei: Xiaozhitang.

Song Biyun 宋碧雲. 1994. Transl. *Daisi guniang* 黛絲姑娘 (*Tess of the D'Urbervilles*). Taipei: Guiguan.

Song Deming 宋德明. 1999. Transl. *Dengta xing* 燈塔行 (*To the lighthouse*). Taipei: Lianjing.

Xie Yaoling (Hsieh Yauling) 謝瑤玲 1996. Transl. *Lixing yu ganxing* 理性與感性 (*Sense and sensibility*). Taipei: Huangguan.

Yu Eryan 于而彥 1993. Transl. *Chunzhen Niandai* 純真年代 (*The age of innocence*). Taipei: Huangguan.

Zhang Yan (Cheng Yen) 張琰. 2003. Transl. *Xiao furen* 小婦人 (*Little women*). Taipei: Datian.

References for personal communication with translators and editors

Translators and editors from China

He Ma (Bi Bingbin), conversation with author, Canteen in China Central Television (CCTV), Beijing, 4 August, 2004.

———. Email message to author, 3 August, 2004.

Huang Yuanshen, conversation with author, translator's home in Shanghai, 23 August, 2004.

Liu Feng, conversation with author, chief editor's office in Yilin Publishing House, Nanjing, 27 July, 2004.

Sun Fali, telephone conversation with author, 7 August, 2004.

Sun Zhili, email message to author, 17 July, 2003.

Wang Jiaxiang, conversation with author, translator's home in Beijing, 10 August, 2004.

Wu Lao, conversation with author, editor's office in Shanghai Translation Publishing House, Shanghai, 2 August, 2004.

Zhang Fusheng, conversation with author, chief editor's office in People's Literature Publishing House, Beijing, 6 August, 2004.

Zhang Jianping, conversation with author, chief editor's office in Shanghai Translation Publishing House, Shanghai, 2 August 2004.

Translators and editors from Taiwan

Chen Cangduo (Chen Tsangto), conversation with author, translator's home in Taipei, 12 July, 2004.

Liao Yongchao (Liao Yung-chao), conversation with author, Starbucks coffee shop at opposite side of Taiwan National University, Taipei, 22 July, 2004.

Qi Xiafei, telephone conversation with author, 9 September, 2004.

Song Biyun, conversation with author, translator's home in Taipei, 13 September, 2004.

Wong Tienpei, conversation with author, chief editor's office in Taipei, 20 July, 2004.

Xie Yaoling (Hsieh Yauling), telephone conversation with author, 9 October, 2004.

Zhang Yan (Cheng Yen), conversation with author, McDonald at opposite side of Taiwan National University, Taipei, 8 September, 2004.

References

Adab, Beverly. 1997. Translation strategies and cross-cultural constraints: a case study of the translation of advertising Texts. PhD Thesis, University of Aston in Birmingham, Birmingham.

Aixela, Javier Franco. 1996. Culture-specific items in translation. In *Translation, power, subversion*, edited by A. Roman and A. Camen. Clevedon/Philadeplphia: Multiligual Matters Ltd.

Angermeyer, Philipp Sebastian. 2005. Who is 'you'? Polite forms of address and ambiguous participant roles in court interpreting. *Target* 17 (2):203-226.

Aston, Guy, and Lou Burnard. 1998. *The BNC handbook: exploring the British National Corpus with SARA*. Edinburgh: Edinburgh University Press.

Atkins, Sue, Jeremy Clear, and Nicholas Ostler. 1992. Corpus design criteria. *Literary and linguistic computing* 7 (1):1-16.

Bai Bin 白彬. 1994. Yingyu chengwei xingshi jiaoji jiazhi de shili fenxi 英語稱謂形式交際價值的實例分析 (Sample analysis of communication values in English address forms). *Shandong journal of linguistics* 2:18-22.

Baker, Mona. 1992. *In other words: a coursebook on translation*. London: Routledge.

———. 1993. Corpus linguistics and translation studies--implications and applications. In *Text and technology. In honour of John Sinclair*, edited by B. Mona, Gill Francis, and Elena Tognini-Bonelli. Philadelphia/Amsterdam: John Benjamins Publishing.

———. 1995. Corpora in translation studies: an overview and some suggestions for future research. *Target* 7 (2):223-243.

———. 1996. Corpora in translation studies: the challenges that lie ahead. In *Terminology, LSP, and translation: studies in language engineering in honour of Juan C. Sager*, edited by H. Somers. Amsterdam/Philadelphia: Benjamins.

———. 1998. Norms. In *Routledge encyclopedia of translation studies*, edited by M. Baker and K. Malmkjær. London/New York: Routledge.

———. 2000. Towards a methodology for investigating the style of a literary translator. *Target* 12 (2):241-266.

———. 2001. A corpus-based view of similarity and difference in translation. *International journal of corpus linguistics* 9 (2):167-193.

Bao Huinan 包惠南. 2001. *Wenhua yujing yu yuyan fanyi* 文化語境與語言翻譯 (Linguistic cultural translation and language translation). Beijing: China translation and publishing cooperation.

Bao Man 鮑曼. 2005. Shilun chengwei de fanyi--yi *Hong lou meng* ying yi wei li 試論稱謂的翻譯--以<<紅樓夢>>英譯爲例 (On the translation of titles - examples in English translations of *Dream of the red mansion*). *Journal of Chizhou Teachers College* 19 (2):64-67.

Barlow, Michael. 1998. Investigating form and meaning using parallel corpora. In *TELRI: proceedings of the third European seminar on translation*, edited by E. Wolfgang Teubert, and Norbert Volz. Institute fur Deutsche Sprache, Mannheim, Italy: The TELRI Association.

———. 1999. Corpus software assessment MonoConc 1.5 and ParaConc. *International journal of corpus linguistics* 4 (1):173-184.

———. 2000. Parallel texts in language teaching. In *Multilingual corpora in teaching and research*, edited by S. P. Botley, A. M. McEnery and A. Wilson. Amsterdam: Rodopi.

Barnbrook, Geoff. 1996. *Language and computers: a practical introduction to the computer analysis of language*. Edinburgh: Edinburgh University Press.

Bartsch, Renate. 1987. *Norms of language: theoretical and practical aspects*. London: Longman.

Bassnett, Susan. 1980/2002. *Translation studies*. 3rd ed. London: Routledge.

Bassnett, Susan, and André Lefevere, eds. 1990. *Translation, history and culture*. London: Pinter.

Bernardini, Silvia, Dominic Stewart, and Federico Zanettin. 2003. Corpora in translator education: an introduction. In *Corpora in translator education*, edited by F. Zanettin, S. Bernardini and D. Stewart. Manchester: St. Jerome.

Bi Jiwan 畢繼萬. 1989. *Zhong wai siwei fangshi de duibi zai waiguoren hanyu jiaoxue zhong de zuoyong* 中外思維方式的對比在外國人漢語教學中的作用 (The function of East-West conceptual comparison in teaching Mandarin as a foreign language). *JCLTA* XXIV (1):71-96.

Blum-Kulka, Shoshana. 1992/2005. The metapragmatics of politeness in Israeli society. In *Politeness in language: studies in its history, theory and practice*, edited by R. Watts, S. Ide and K. Ehlich. Berlin: Mouton De Gruyter.

Blum-Kulka, Shoshana, Juliane House, and Kasper Gabriele. 1989. Investigating cross-cultural pragmatics: an introductory overview. In *Cross-cultural pragmatics: requests and apologies*, edited by S. Blum-Kulka, J. House and G. Kasper. Norwood, NJ: Ablex.

Bosseaux, Charlotte. 2001. A study of the translator's voice and style in the French translations of Virginia Woolf's *The Waves*. In *CTIS Occasional Papers*. Manchester: Centre for Translation and Intercultural Studies.

———. 2004. Translation and narration: a corpus-based study of French translations of two novels by Virginia Woolf. PhD Thesis, University of London.

Bowker, Lynne. 2001. Towards a methodology for a corpus-based approach to translation evaluation. *Meta* 46 (2):345-364.

Braun, Friederike. 1988. *Terms of address: problems of patterns and usage in various languages and cultures*. Berlin/New York: Mouton de Gruyter.

———. 1998. Terms of address. In *Handbook of pragmatics*, edited by J. Jef Verschueren, Jan Blommaert and Chris Bulcaen. Amsterdam/Philadelphia: John Benjamins.

Brown, Penelope, and Stephen Levinson. 1978/1987. *Politeness: some universals in language usage*. Cambridge: Cambridge University Press.

———. 1999. Politeness: Some universals in language usage. In *The discourse reader*, edited by A. Jaworski and N. Coupland. London: Routledge.

Brown, Roger, and Marguerite Ford. 1961. Address in American English. *Journal of abnormal and social psychology* 62:375-385.

———. 1964. Address in American English. In *Language in culture and society*, edited by D. Hymes. New York: Harper and Row.

Brown, Roger, and Albert Gilman. 1960. The pronouns of power and solidarity. In *Style in language*, edited by T. A. Sebeok. Cambridge, Massachusetts: The Technology Press of Massachusetts Institute of Technology.

Busse, Ulrich. 2003. The Co-occurrence of nominal and pronominal address forms in the Shakespeare corpus. In *Diachronic perspectives on address term systems*, edited by I. Taavitsainen and A. Jucker. Amsterdam/Philadelphia: John Benjamins.

Cao Guangcun 曹廣存. 2004. Ying Han qinshu chengwei de fanyi 英漢親屬稱謂的翻譯 (Translation of English-Chinese relative address). *Journal of Xinzhou Teachers University* 20 (3):92-94.

Catford, John. 1965. *A linguistic theory of translation: an essay in applied linguistics.* Oxford: Oxford University Press.

Chang, Nam Fung. 1998. Politics and poetics in translation. *The translator* 4 (2):249-272.

Chen, Rong. 1993. Responding to compliments: a contrastive study of politeness strategies between American English and Chinese speakers. *Journal of pragmatics* 20:49-75.

Chen Ruiqing (Chen Juiching) 陳瑞清. 2005. Hanyi wenben xinghe qushi 漢譯文本形合趨勢 (Trends in Chinese literary forms). *Studies of interpretation and translation* 9:161-196.

Chen Xiying 陳西瀅. 1929/1984. Lun fanyi 論翻譯 (On translation). In *Fanyi lunji* 翻譯論集 (*Essays on translation*), edited by Luo Xinzhang 羅新璋. Beijing: The Commercial Press.

Chen Yongye 陳永燁. 2005. Yi duzhe jiaodu kan fanyi zhong de "guihua"yu "yihua" 以讀者角度看翻譯中的'歸化'與'異化' (Adaptation and alienation in translation from readers' views. *Journal of Qinghai Junior Teachers' College (education science)* 3:90-94.

Cheng, Xixu. 2006. On translationese and literal translation. Yuwen xuekan *語文學刊* 8:103-107.

Chesterman, Andrew. 1993. From 'is' to 'ought': laws, norms and strategies in translation studies. *Target* 5 (1):1-20.

———. 1997. *Memes of translation.* Amsterdam/Philadelphia: John Benjamins.

Chu Zexiang 儲澤祥. 2003. "lao/xiao+xing+chengweixing zhiren mingci" - geshi de shiyong qingkuang kaocha "老/小+姓+稱謂性指人名詞" -格式的使用情況考察 (The study of "lao/xiao+surname+noun"). *Applied linguistics* 3:29-33.

Cui Xiliang 崔希亮. 1996. Xiandai hanyu chengwei xitong yu duiwai hanyu jiaoxue 現代漢語稱謂系統與對外漢語教學 (Address system in modern Chinese and teaching Mandarin as a foreign language). *Language teaching and research* 2:34-47.

———. 2000. Rencheng daici ji qi chengwei gongneng 人稱代詞及其稱謂功能 (Personal pronouns and their address functions). *Language teaching and research* 1:46-54.

Dickey, Eleanor. 1997. Forms of address and terms of reference. *Journal of linguistics* 33:255-274.

Ding Xia 丁夏. 1995. Chengwei yu wenhua 稱謂與文化 (Address terms and culture). *Journal of Tsinghua University* 10 (4):99-104.

Dong Yan 董岩, and Su Jizhi 舒奇志. 2005. Ying Han chengwei de wenhua yinyu 英漢稱謂的文化隱喻 (Cultural nuances of English and Chinese address). *Journal of Xiangtan Normal University (social science edition)* 27 (2):128-132.

Dryden, John. 1680/1989. Metaphrase, paraphrase, and imitation. In *Reading in translation theory*, edited by A. Chesterman. Helsinki: Suomalainen Kirjamkauppa.

Dunkling, Leslie. 1990. *A dictionary of epithets and terms of address*. London/New York: Routledge.

EAGLES. 1996a. '*Preliminary pecommendations on text typology*' *In EAGLES document EAG-TCWG-TTYP/P*. J. McH Sinclair and J. Ball (eds.) Jun/1996 [cited Jun 30 2007]. Available from http://www.ilc.cnr.it/EAGLES96/home.html.

———. 1996b. '*Preliminary pecommendations on corpus typology*' *In EAGLES document EAG-TCWG-CTYP/P*. J.Sinclair (eds.) May/1996 [cited Jun 30 2007]. Available from http://www.ilc.cnr.it/EAGLES96/home.html.

Eco, Umberto. 2001. *Experience in translation.* Toronto: University of Toronto Press.

Eelen, Gina. 2001. *A critique of politeness theories*. Manchester: St. Jerome publishing.

Ervin-Tripp, Susan. 1972a. Sociolinguistic rules of address. In *Sociolinguistics: selected readings*, edited by J. B. Pride and J. Holmes. Harmondsworth: Penguin.

———. 1972b. On sociolinguistic rules: alternation and co-occurrence. In *Directions in sociolinguistics: the ethnography of communication*, edited by J. J. Gumperz and D. Hymes. New York: Holt, Rinehart and Winston.

Evan-Zohar, Itamar. 1978/2004. The position of translated literature within the literary polysystem. In *The translation studies reader*, edited by L. Venuti.

———. 1990. Polysystem theory. *Poetics today* 11 (1) (special issue).

Fan, Shouyi. 1994. Translation studies in modern China: retrospect and prospect. *Target* 6 (2):151-176.

Fang, Hanquan, and J. H. Heng. 1983. Social changes and changing address norms in China. *Language in society* 12:495-507.

Fasold, Ralph. 1990. Address terms. In *The sociolinguistics of language*. Oxford: Blackwell.

Fawcett, Peter. 1995. Translation and power play. *The translator* 1 (2):177-192.

———. 1997. *Translation and language*. Manchester: St. Jerome.

Feng, Zhiwei. 1998. A study of translation equivalence in the Chinese-English text of Plato's *Republic*. In *TELRI: proceedings of the third European seminar on translation*, edited by W. Teubert, E. T. Bonelli and N. Volz. Institute fur Deutsche Sprache, Mannheim, Italy: The TELRI Association.

Fong, Gilbert C. F. 2001. Translated literature in pre-modern China. In *An encyclopaedia of translation: Chinese-English/English-Chinese*. Hong Kong: The Chinese University Press.

Fraser, Bruce. 1990. Perspectives on politeness. *Journal of pragmatics* 14:219-236.

Fu Lei 傅雷. 1951/1993. Fanyi yu linhua "*Gao laotou*" chongyi ben (xu) 翻譯與臨畫--<<高老頭>>重譯本<<序>> (Translation and life printing). In *Fanyi lunji* 翻譯論集 (*Essays on translation*), edited by Liu Jingzhi (Liu Ching-chih) 劉靖之. Taipei: Bookman.

Gao, Zhao-ming. 1997. Automatic extraction of translation equivalents from a parallel Chinese-English Corpus. PhD, Language Engineering, UMIST, Manchester.

Gentzler, Edwin. 2001. *Contemporary translation theories*. 2nd ed. London/NY: Routledge.

Goffman, Erving. 1972. Interaction ritual: essays on face-to-face behaviour. London: Allen Lane.

———. 1999. On Face-work: an analysis of ritual elements in social interaction. In *The discourse reader*, edited by A. Jaworski and N. Coupland. London: Routledge.

Gu, Yueguo. 1990. Politeness phenomena in modern Chinese. *Journal of pragmatics* 14:237-257.

———. 1996. Doctor-patient Interaction as goal-directed discourse in Chinese socio-cultural context. *Journal of Asian Pacific communication* 7 (3/4):156-176.

Gut, Ernest-August. 2000. *Translation and relevance: cognition and context*. 2nd ed. Manchester: St. Jerome.

Hatim, Basil. 1997. *Communication across cultures: translation theory and contrastive text linguistics*. Devon: University of Exeter Press.

Hatim, Basil, and Ian Mason. 1996. *The translator as communicator*. London/New York: Routledge.

He Youning 賀又寧. 2006. Yuyong cengmian shang de "rencheng daici" jiexi - "ni" yu "nin" de yuyong yiyi ji bianyi 語用層面上的"人稱代詞"解析——"你"與"您"的語用意義及變異 (An analysis of personal pronouns from the pragmatistic layer). *Journal of Guizhou University for ethnic minorities* 5:75-79.

Hermans, Theo. 1988. On translating proper names, with reference to De Witte and Max Havelaar. In *Modern Dutch studies: essays in honour of Peter King*, edited by M. Wintle. London: Athlone Press.

———. 1991. Translational norms and correct translations. In *Translation studies: the state of the art: proceedings of the first James S. Holmes symposium on translation studies*, edited by K. Van Leuven-Zwart and T. Naaijkens. Amsterdam: Atlanta.

———. 1995. Toury's empiricism version one. *The translator* 1 (2):215-23.

———. 1996a. Norms and the determination of translation: a theoretical framework. In *Translation, power, subversion*, edited by R. Alvarez and M. Carmen-África Vidal. Clevedon: Multilingual Matters.

———. 1996b. The translator's voice in translated narrative. *Target* 8 (1):23-48.

———. 1999. *Translation in systems: descriptive and system-oriented approaches explained*. Manchester: St. Jerome.

Heylen, Romy. 1993. Introduction: a cultural model of translation. In *Translation, poetics, and the stage*. London/N.Y.: Routledge.

Holmes, James, S. 1972/1988. *Translated! Papers on literary translation and translation studies*. Amsterdam: Rodopi.

Hornsby, A. S., ed. 1994. *Oxford advanced learner's English-Chinese Dictionary.* 4th ed. New York: Oxford University Press.

House, Juliane. 2001. Translation quality assessment. In *An encyclopaedia of translation: Chinese-English/English-Chinese*, edited by S. Chan and D. Pollard. Hong Kong: The Chinese University Press.

———. 1977/1997. *Translation quality assessment: a model revisited.* Tubingen: Gunter Narr.

Hsu, C.Y. 1973. Transl. Yan Fu's 'General remarks on translation'. *Renditions* (1):4-6.

Hsu, Chu-ching. 2004. A study of translator's style in Chinese translations of Jane Austen's *Pride and Prejudice* from Mainland China, Hong Kong, and Taiwan: the translator's consistence use of specific strategies. *Journal of Taiwan Hospitality and Tourism College* 2:61-78.

Hu Anjiang 胡安江. 2003. Lun duzhe juese dui fanyi xingwei de caozong yu yingxiang 論讀者角色對翻譯行爲的操縱與影響 (The reader's status and translating). *Language and translation (Chinese)* 2 (51-53).

Hu Gongze 胡功澤. 2003. Fanyi piping de lilun yu shijian: yi Liang Shiqiu wenxue jiang weili 翻譯批評的理論與實踐--以梁實秋文學獎爲例 (The theory and practice of translation critic: an example of Liang Shiqiu literary prize). *Studies of interpretation and translation* 8:83-95.

———. 2005. Fanyi lilun de fazhan yu xingsi: yi Taiwan diqu weili 翻譯理論的發展與省思－以台灣地區爲例 (Development and reflections in translation theory - an example of Taiwan). *Studies of interpretation and translation* 9:109-126.

Hu Yunhuan 胡允桓. 1992. Foreword. In *Hong zi* 紅字 (*The scarlet letter*). Lin Yu: Taipei.

Huang Hongwei 黃紅偉. 2003. Ying Han aicheng bijiao yanjiu 英漢愛稱比較研究 (Comparative research on English and Chinese terms of endearment). *FLTA* 1:20-24.

Huang Yushi. 2001. Form and spirit. In *An encyclopaedia of translation: Chinese-English/English-Chinese*, edited by S. Chan and D. Pollard. Hong Kong: The Chinese University Press.

Hung, Eva. 2006. 'And the translator is -': translators in Chinese history. In *Translating others Vo. I*, edited by Theo Hermans. Manchester: St. Jerome.

Hung, Eva, and David Pollard. 1998. Chinese tradition. In *Routledge encyclopedia of translation Studies*, edited by M. Baker and K. Malmkjær. London/New York: Routledge.

Hunston, Susan. 2002. *Corpora in applied linguistics*. Cambridge: Cambridge University Press.

Hua Jizhong 華繼中. 1997. Han Ying shejiao chengwei de chayi 漢英社交稱謂的差異 (Differences in Chinese and English social address terms). *Yuwen jianshe* 語文建設 *(Language construction)* 1:13-14.

Huo Guangli 霍利光. 2002. Ping Yan Fu de "xin, da, ya" fanyi biaozhun 評嚴復的"信、達、雅"翻譯標準 (A critique of Yan Fu's translation standards "xin, da and ya"). *Journal of Yanshan University* 3:116-118.

Ide, Sachiko. 1989. Formal forms and discernment: two neglected aspects of universals of linguistic politeness. *Multilingual* 8 (2-3):223-248.

Ivir, Vadimir. 1996. A case for linguistics in translation theory. *Target* 8 (1):149-157.

Jiang Chunxia 姜春霞. 2004. Ying Han mian cheng yu yuyong yanjiu 英漢面稱語語用研究 (A pragmatic study on English and Chinese address forms). *Journal of Guangzhou University (social science edition)* 3 (5):45-48.

Johansson, Stig. 1998. On the role of corpora in cross-linguistic research. In *Corpora and cross-linguistic research: theory, method and case studies*, edited by S. Johnansson and S. Oksefjell. Amsterdam: Rodopi.

Johansson, Stig, and Knut Hofland. 2000. The English-Norwegian parallel corpus-current work and new directions. In *Multilingual corpora in teaching and research*, edited by S. P. Botley, A. M. McEnery and A. Wilson.

Jones, F. R. 1989. On aboriginal sufferance: a process model of poetic translating. *Target* 1 (2):183-199.

Jucker, Andreas, and Irma Taavitsainen. 2003. Diachronic perspectives on address term systems: introduction. In *Diachronic perspectives on address term systems*, edited by I. Taavitsainen and A. Jucker. Amsterdam/Philadelphia: John Benjamins.

Karamitroglou, Fotios. 2000. *Towards a methodology for the investigation of norms in audiovisual translation: the choice between subtitling and revoicing in Greece*. Amsterdam: Rodopi.

Kelly, Louis Gerard. 1979. *The true interpreter: a history of translation theory and practice in the West*. Oxford: Blackwell.

Kenny, Dorothy. 1998. Corpora in translation studies. In *Routledge encyclopedia of translation studies*, edited by M. Baker and K. Malmkjær. London/New York: Routledge.

———. 2001. *Lexis and creativity in translation: a corpus-based study*. Manchester: St. Jerome Publishing.

Keshavarz, M. H. 1988. Forms of address in post-revolutionary Iranian Persian: a sociolinguistic analysis. *Language in society* 17:565-575.

Killingley, Siew-Yue. 2003. *Usage of pronouns, address and relationship terms in Chinese*. 2nd ed. Newcastle Upon Tyne: Grevatt and Grevatt.

Kovala, Urpo. 1996. Translations, paratextual mediation, and ideological closure. *Target* 8 (1):119-47.

Kruger, Alet and Kim Wallmach. 1997. Research methodology for the description of a source text and its translation(s): a South African perspective. *South African journal of African languages* 17 (4):119-126.

Laviosa, Sara. 1996. The English comparable corpus (ECC): a resource and a methodology for the empirical study of translation, Language engineering, PhD thesis, UMIST, Manchester.

———. 1997. How comparable can 'comparable corpora' Be? *Target* 9 (2):289-319.

———. 1998a. Core patterns of lexical use in a comparable corpus of English narrative Prose. *Meta* 43 (4):1-15. (http://www.erudit.org/revue/meta/)

———. 1998b. Universals of translation. In *Routledge encyclopedia of translation studies*, edited by M. Baker and K. Malmkjær. London/NewYork: Routledge.

———. 2002. *Corpus-based translation studies theory, findings, applications*. Amsterdam: Rodopi.

Lee-Wong, Songmei. 1994. Address forms in modern China: changing ideologies and shifting semantics. *Linguistics* 32:299-324.

———. 2000. *Politeness and face in Chinese culture*. Berlin/Frankfurt an Main: Peter Lang.

Lee, C. S. 2001. Translating English terms of address into Korean. Paper read at the first international conference on translation and interpretation studies: theories of translation and interpretation & problems in Korean translation and interpretation in Seoul, Korea.

Leech, Geoffrey. 1983. *Principles of pragmatics*. London and New York: Longman.

Lefevere, André. 1975. *Translating poetry: seven strategies and a blueprint*. Assen: Van Gorcum.

———. 1992a. *Translating literature: practice and theory in a comparative literature context*. New York: Modern Language Association of America.

———. 1992b. *Translation, rewriting, and the manipulation of literary fame*. London: Routledge.

Leuven-Zwart, Kitty M. Van. 1989. Translation and original: similarities and dissimilarities I. *Target* 1 (2):151-181.

———. 1990. Translation and original: similarities and dissimilarities II. *Target* 2 (1):69-95.

Levý, Jiií. 1967/1989. Translation as a decision process. In *Readings in translation theory*, edited by A. Chesterman. Helsinki: Suomalainen Kirjamkauppa.

Lewis, David K. 1969. *Convention: a philosophical study*. Cambridge/Massachusetts: Harvard University Press.

Li Changting 李嬋婷. 2006. Di'er rencheng jingcheng xuanyong "nin" zi biaoshi yuanyin chu tan 第二人稱敬稱選用"您"字表示原因初探 (Tentative analysis about why the Chinese character 'nin' is chosen to express the honorific second person). *Journal of Zhangjiakou Vocational College of Technology* 19 (4):70-71.

Li, David C. S. 1997. Borrowed identity: signaling involvement with a western name. *Journal of pragmatics* 28:489-513.

Li Maolin 李茂林. 2006. Fanyi biaozhun zhong de duzhe yinsu 翻譯標準中的讀者因素 (The factor of reader in translation criteria). *Journal of Harbin University* 27 (8):107-110.

Li Qun 李群. 2000. Lun Yan Fu "xin, da, ya" de fanyi sixiang 論嚴復"信、達、雅"的翻譯思想 (On Yan Fu's translation thought "truthfulness, smoothness, elegance"). *Journal of Kaifeng Institute of Education* 20 (4):21-22.

Li Suqing (Li Suh-ching) 李素卿, and Wu Jiahua (Wu Chia-hua) 吳嘉華. 2003. Taiwan '*Bai nian gu ji*' zhong yiben zhi renming fanyi de tantao 台灣<<百年孤寂>中譯本之人名翻譯的探討 (Discussion of two translations of the

names of '*One hundred years of solitude*' in Taiwan). *Studies of interpretation and translation* 8:59-82.

Li Xiaoyuan 李小圓. 2006. Fanyi zhong de "zhiyi" "yiyi" yu duzhe guanzhao 翻譯中的"直譯""意譯"與讀者關照 (Literal translation, free translation and consideration of readers). *Journal of Zhejian Education Institute* 5:105-108.

Li Yunhe 李運河. 2003. Ying Han shejiao chengwei de bijiao yu fanyi 英漢社交稱謂的比較與翻譯(Comparison and translation of English-Chinese social vocatives). *Journal of the Chinese People's Armed Police Force Academy* 19 (6):54-56.

Li Zengyin 李增垠. 2007. Han ying Chengwei Yu de yuyong gongneng ji qi huyi 漢英稱謂語的語用功能及其互譯 (On the pragmatic functions of Chinese and English address Forms and Mutual translation). *Journal of Zunyi Normal College* 9 (5):49-53.

Liao Qiyi 廖七一. 2002. *Dangdai Xifang fanyi lilun tansuo* 當代西方翻譯理論探索 (Investigation in contemporary Western translation theory). Nanjing: Yilin.

Lin Huiying 林慧英. 2006. Lun han ying qinshu chengwei yu de fanhua ji fanyi celüe 論漢英親屬稱謂語的泛化及翻譯策略 (The translation strategies On Chinese and English Extended Kinship Terms). *Journal of Jix University* 6 (2):36-38.

Lin Meirong 林美容. 1990. *Hanyu qinshu chengwei de jiegou fenxi* 漢語親屬稱謂的結構分析(Structural analysis of Chinese familial address terms). Taipei: Daoxiang.

Lin Yiliang 林以亮. 1974/1993. Fanyi de lilun yu shijian 翻譯的理論與實踐 (Translation in theory and application). In *Fanyi Lunji* 翻譯論集 (*Essays on translation*), edited by Liu Jingzhi (Liu Ching-chih) 劉靖之.Taipei: Bookman.

Lin Yutang 林語堂. 1932/1993. Lun fanyi 論翻譯 (On translation). In *Fanyi lunji* 翻譯論集 (*Essays on translation*), edited by Liu Jingzhi (Liu Ching-chih) 劉靖之.Taipei: Bookman.

Liu Jingzhi (Liu Ching-chih) 劉靖之, ed. 1993. *Fanyi lunji* 翻譯論集 (*Essays on translation*). Taipei: The Bookman.

Liu Mantang 劉滿堂, and Zhang Huiju 張慧軍. 2006. Lun jiyu yuliaoku de yingyu tongyici jiaoxue 論基於語料庫的英語同義詞教學 (Corpus-based study on the teaching of synonyms). *Journal of Shaanxi Institute of Education* 22 (4):98-103.

Liu Miqing. 2001a. Aesthetics and translation. In *An encyclopaedia of translation: Chinese-English/English-Chinese*. Hong Kong: The Chinese University Press.

———. 2001b. Translation theory from/into Chinese. In *An encyclopaedia of translation: Chinese-English/English-Chinese*. Hong Kong: The Chinese University Press.

Liu Ping 劉萍, and Zeng Wenhua 曾文華. 2004. Ying Han chengwei de yuyong yu duibi yanjiu 英漢稱謂的語用語對比研究 (Comparative research of use of English and Chinese terms of address). *Journal of Huazhong Agricultural University (social sciences edition)* 4:103-107.

Liu Qijia 劉期家. 2000. Lun "xin da ya" de lishi fazhan guiji 論"信達雅"的歷史發展軌跡 (On the developments of fidelity intelligibility and literary polish). *Journal of Sichuan International Studies University* 16 (2):96-101

Liu Zhongde 劉重德. 1991. *Wenxue fanyi shi jiang* 文學翻譯十講 *(Ten lectures on literary translation)*. Beijing: Zhongguo dui wai fanyi.

Lörscher, Wolfgang. 1991. *Translation performance, translation process and translation strategies: a psycholinguistic investigation*. Tübingen: Gunter Narr.

Lu Dongping 路東平. 1999. Lüe tan "*Hong lou meng*" zhong chengwei de shiyong jiqi fanyi 略談<<紅樓夢>>中稱謂的使用及其翻譯 (Brief discussion of the use and translation of address terms in *Dream of the red mansion*). *Journal of Lanzhou University (social sciences)* 2:86-88.

Lu Xing. 1998. *Rhetoric in ancient China, fifth to third century, B.C.E: a comparison with classical Greek rhetoric*. Columbia: University of South Carolina Press.

Lu Xun 魯迅. 1931/1993. Lu Xun he Qu Qiubai guanyu fanyi de tongxin: Lu Xun de huixin 魯迅和瞿秋白關於翻譯的通信: 魯迅的回信 (Letters on translation exchanged by Lu Xun and Qu Qiubai). In *Fanyi lunji* 翻譯論集 *(Essays on translation)*, edited by Liu Jingzhi (Liu Ching-chih) 劉靖之.Taipei: Bookman.

Luo Xinzhang 羅新璋, ed. 1984. *Fanyi lunji* 翻譯論集 *(Essays on translation).* Beijing: The Commercial Press.

Luo Xuanmin. 2002. Alienation or foreignisation: translation in China and the West. Paper read at proceedings of 2002 international symposium on contrastive and translation studies between Chinese and English, at Shanghai.

Ma Hui 馬慧, and Bai Long 白龍. 2006. Fanyi piping zhong de duzhe renke du 翻譯批評中的讀者認可度 (Readers' ratification in translation criticism). *Journal of Hebei Polytechnic University* 16 (2):163-172.

Ma Ying 馬瑩. 2003. Ni qinshu chengweiyu de yuyong gongneng jiqi zai fanyi zhong de deshi 擬親屬稱謂語的語用功能及其在翻譯中的得失 (Practical function of familial address terms and state in translation). *Journal of Anhui University of Science and Technology* 5 (2):83-86.

Ma Ziyi 馬自毅, and Gu Hongyi 顧宏義. 2005. *Bai Jia Xing* 百家姓 (*One hundred surname*). Taipei: Sammin.

Ma Zuyi 馬祖毅. 1998. *Zhongguo fanyi jian shi - wusi yundong yiqian bufen* 中國翻譯簡史--五四運動以前部份 (*A concise history of translation in China--before the May Fourth Movement*). Beijing: China translation and publishing corporation.

———. 2001. History of translation in China. In *An encyclopaedia of translation: Chinese-English/English-Chinese*. Hong Kong: The Chinese University Press.

Maia, Belinda. 2003. "Some languages are more equal than others": training translators in terminology and information retrieval using comparable and parallel corpora. In *Corpora in translator education*, edited by F. Zanettin, S. Bernardini and D. Stewart. Manchester: St. Jerome.

Malmkjær, Kirsten. 1998. Love thy neighbour: will parallel corpora endear linguists to translators? *Meta* 43 (4):1-8. (http://www.erudit.org/revue/meta/)

———. 2003. On a Pseudo-subversive use of corpora in translator training. In *Corpora in translator education*, edited by F. Zanettin, S. Bernardini and D. Stewart. Manchester: St. Jerome.

Malone, Joseph L. 1988. *The science of linguistics in the art of translation: some tools from linguistics for the analysis and practice of translation.* Albany, N.Y.: State University of New York Press.

Malouf, Diana Lorice. 1997. *Unveiling the Hidden words: the norms used by Shoghi Effendi in his translation of the Hidden words*. Oxford: George Ronald.

Manini, Luca. 1996. Meaningful literary names: their forms and functions, and their translation. *The translator* 2 (2):161-178.

Mastumoto, Yoshiko. 1988. Reexamination of the universality of face: politeness phenomena in Japanese. *Journal of pragmatics* 12:403-426.

———. 1989. Politeness and conversational universals observations from Japanese. *Multilingua* 8 (2/3):207-221.

McEnery, Tony, and Paul Baker. 2003. Corpora, translation and multilingual computing. In *Corpora in translator education*, edited by F. Zanettin, S. Bernardini and D. Stewart. Manchester: St. Jerome.

McEnery, Tony, Scott Songlin Piao, and Xin Xu. 2000. Parallel alignment in English and Chinese. In *Multilingual corpora in teaching and research*, edited by S. P. Botley, A. M. McEnery and A. Wilson. Amsterdam: Rodopi.

McEnery, Tony, and Andrew Wilson. 2001. *Corpus linguistics: an introduction.* 2nd ed. Edinburgh: Edinburgh University Press.

McEnery, Tony, Richard Xiao, and Yukio Tono. 2006. *Corpus-based language studies: an advanced resource book.* London/NY: Routledge.

Muchnik, Malka. 2003. Changes in word order in two Hebrew translations of an Ibsen Play. *Target* 15 (2):295-316.

Munday, Jeremy. 1997. System in translation: a computer-assisted systemic approach to the analysis of the translation of Garcia Marquez. PhD Thesis, University of Bradford.

———. 1998. A computer-assisted Approach to the analysis of translation Shifts. *Meta* XLIII (4):1-16. (http://www.erudit.org/revue/meta/)

———. 2001. *Introducing translation studies: theories and applications.* London/New York: Routledge.

———. 2002. System in translation: a system model for descriptive translation studies. In *Crosscultural transgressive research models in translation studies II*, edited by T. Hermans. Manchester: St. Jerome Publishing.

Ndlovu, Victor, and Alet Kruger. 1998. Translating English terms of address in *Cry, the beloved country* into Zulu. *South African journal of African languages* 18 (2):50-56.

Neubert, Albrecht, and Gregory Shreve. 1992. *Translation as text*. Ohio: Kent State University.

Nevala, Minna. 2004a. Accessing politeness axes: forms of address and terms of reference in early English correspondence. *Journal of pragmatics* 36:2125-2160.

———. 2004b. *Address in early English correspondence: its forms and socio-pragmatic functions*: Gummerus Kirjapaino Oy.

———. 2004c. Inside and out: forms of address in seventeenth- and eighteenth-century letters. *Journal of historical pragmatics* 5 (2):271-296.

Newmark, Peter. 1981. *Approaches to translation*. Oxford: Pergamon Press.

———. 1988. *A textbook of translation*. Hemel Hempstead: Prentice-Hall International.

———. 1991. *About translation*. Clevedon: Multilingual Matters.

———. 2001. Translation procedures. In *An encyclopaedia of translation: Chinese-English/English-Chinese*, edited by S. Chan and D. Pollard. Hong Kong: The Chinese University Press.

Nida, Eugene. 1964. *Toward a science of translating: with special reference to principles and procedures involved in Bible translating*. Leiden: E. J. Brill.

———. 1969. Science of translation. *Language* 45 (3):483-498.

———. 1981. Foreword. In *Approaches to translation*. Peter Newmark. Oxford: Pergamon Press.

Nida, Eugene, and Charles R. Taber. 1969. *The theory and practice of translation*. Leiden: E.J. Brill.

Niranjana, Tejaswini. 1992. *Siting translation: history, post-structuralism, and the colonial context*. Berkeley, CA: University of California Press.

Niu Hongmei 牛紅梅, and Peng Chuanyu 彭傳宇. 2004. Cong zhongwen qinshu chengweiyu de yingwen fanyi kan zhongxi wenhua chayi 從中文親屬稱謂語的英文翻譯看中西文化差異 (Looking at Chinese and Western cultural differences in translation of Chinese familial address terms). *Changchun University of Science and Technology* 17 (4):48-50.

Nord, Christiane. 1991a. Scopos, loyalty and translational conventions. *Target* 3 (1):91-100.

———. 1991b. *Text analysis in translation: theory, methodology, and didactic aapplication of a model for translation-oriented text Analysis*. Amsterdam: Rodopi.

———. 1997. *Translating as a purposeful activity*. Manchester: St. Jerome.

Oakes, Michael, and Tony McEnery. 2000. Bilingual text alignment: an overview. In *Multilingual corpora in teaching and research*, edited by S. P. Botley, A. M. McEnery and A. Wilson. Amsterdam: Rodopi.

Olohan, Maeve. 2003. How frequent are the contractions? A study of contracted forms in the translational English corpus. *target* 15 (1):59-89.

———. 2004. *Introducing corpora in translation studies*. London: Routledge.

Olohan, Maeve, and Mona Baker. 2000. Reporting THAT in translated English. Evidence for subconscious processes of explicitation? *Across languages and cultures* 1 (2):141-158.

Øverås, Linn. 1998. In search of the third code: an investigation of norms in literary translation. *Meta* 43 (4):571 - 588. (http://www.erudit.org/revue/meta/)

Oyetade, Solomon Oluwole. 1995. A sociolinguistic analysis of address forms in Yoruba. *Language in society* 24 (4):515-535.

Pan Fuyan 潘福燕. 2002. Cong wenhua de jiaodu tan "*Hong lou meng*" zhong chengwei de fanyi 從文化的角度談<<紅樓夢>>中稱謂的翻譯(On the translation of appellations in *Dream of red mansions* from the point of view of Culture). *Journal of Weifang Univeristy* 2 (1):47-50.

Pan Wenguo. 2002. Yan Fu and his translation theory. Paper read at proceedings of 2002 international symposium on contrastive and translation studies between Chinese and English, at Shanghai.

Pan Wenguo 潘文國, Zhang Jiehua 張潔華, Huang Lei 黃蕾, Xu Lai 徐來, and Sun Ge 孫戈. 2000. Gu ji ying yi dang qiu mingbai, tongchang, jianjie--jinian "xin-da-ya" tichu yi bai zhounian (古籍英譯當求明白、通暢、簡潔 -- 紀念"信、達、雅"提出一百周年 (Ancient books translated should meet understandability, readability and succinctness -- to commemorate the centenary of the publication of "xin-da-ya"). In *Yin Han yu bijiao yu fanyi* 英漢語比較與翻譯 *(English-Chinese comparative study and translation)*,

edited by Yang Zijian 楊自儉. Shanghai: Shanghai foreign language education Press.

Partington, Alan. 1998. *Patterns and meanings: using corpora for English language research and teaching*. Amsterdam/Philadelphia: John Benjamins.

Pearson, Jennifer. 2003. Using parallel texts in the translator training environment. In *Corpora in translator education*, edited by F. Zanettin, S. Bernardini and D. Stewart. Manchester: St. Jerome.

Peters, Carol, Eugenio Picchi, and Daniel Ridings. 2000. Corpus and terminology: software for the translation program at Göteborgs Universitet or getting student to do the work. In *Multilingual corpora in teaching and research*, edited by S. P. Botley, A. M. McEnery and A. Wilson. Amsterdam: Rodopi.

Pym, Anthony. 1992. *Translation and text transfer: an essay on the principles of intercultural communication*. Frankfurt and Main: Peter Lang.

———. 1998. *Method in translation history*. Manchester: St. Jerome.

Qian, Ruheng, and Guobin Wu. 1995. *Contemporary Chinese forms of address*. Vol. 31, *Leeds East Asia papers*. Leeds: Department of East Asian Studies, University of Leeds.

Qian Zhongshu 錢鍾書. 1979/1993. Lin Shu de fanyi 林紓的翻譯 (On Lin Shu's translation). In *Fanyi lunji* 翻譯論集 (*Essays on translation)*, edited by Liu Jingzhi (Liu Ching-chih) 劉靖之. Taipei: Bookman.

Qin Hongwu 秦洪武, and Wang Kefei 王克非. 2004. Jiyu yulaioku de fanyi yuyan fenxi --yi "so...that" de hanyu duiying jiegou weili 基於語料庫的翻譯語言分析——以"so...that"的漢語對應結構爲例 (Parallel Corpora-based analysis of translationese--the English "so...that" structure and its Chinese equivalents in focus). *Modern foreign languages* 27 (1):40-48.

Qu Qiubai 瞿秋白. 1931/1993. Qu Qiubia gei Lu Xun de xin 瞿秋白給魯迅的信 (Qu Qiubai's Letters to Lu Xun). In *Fanyi lunji* 翻譯論集 (*Essays on translation*), edited by Liu Jingzhi (Liu Ching-chih) 劉靖之. Taipei: Bookman.

———. 1932/1993. Qu Qiubia huifu Lu Xun zailun fanyi 瞿秋白回覆魯迅再論翻譯 (More discussions on translation in Qu Qiubai's reply to Lu Xun). In *Fanyi*

lunji 翻譯論集 (*Essays on translation*), edited by Liu Jingzhi (Liu Ching-chih) 劉靖之. Taipei: Bookman.

Raz, Joseph. 1975. *Practical reason and norms*. London: Hutchinson University Library.

Reiss, Katharina (translated by Andrew Chesterman). 1989. Text types, translation types and translation assessment. In *Readings in translation theory*, edited by A. Chesterman. Helsinki: Suomalainen Kirjamkauppa.

Reiss, Katharina (translated by Susan Kitron). 2004. Type, kind and individuality of text: decision making in translation. In *The translation studies reader*, edited by L. Venuti. London: Routledge.

Ren Haitang 任海棠, Feng Ningxia 馮寧霞, and Wang Ronghua 王榮花. 2004. Han Ying shejiao chengweiyu duibi fenxi 漢英社交稱謂語對比分析 (A comparison and analysis of address forms in Chinese and English). *Journal of Northwest University* 34 (1):172-175.

Rosa, Alexandra. 2000. The negotiation of literary dialogue in translation: forms of address in *Robinson Crusoe* translated into Portuguese. *Target* 12 (1):31-62.

Saldanha, Gabriela. 2005. Style of translation: an exploration of stylistic patterns in the translations of Margaret Jull Costa and Peter Bush, PhD Thesis, Dublin City University.

Salmon, Vivian. 1967. Elizabethan colloquial English in the falstaff plays. In *A reader in the language of Shakespearean drama*, edited by V. Vivian and E. Burness. Amsterdam: John Benjamins.

Schäffner, Christina. 1998. Skopos theory. In *Routledge encyclopedia of translation studies*, edited by M. Baker and K. Malmkjær. London/New York: Routledge.

———. ed. 1999. *Translation and norms*. Clevedon: Multilingual Matters.

Shuttleworth, Mark, and Moira Cowie. 1997. *Dictionary of translation studies*. Manchester: St. Jerome.

Scott, Mike. 1996. *Wordsmith tools*. Oxford: Oxford University Press.

Scotton, Coral Myers, and Zhu Wanjin. 1983. Tongzhi in China: language change and its conversational consequences. *Language in society* 12:477-494.

———. 1984. The multiple meanings of shifu, a language change in progress. *Anthropological linguistics* 26 (3):326-344.

Shen Suru 沈蘇儒. 2000. *Lun xin-da-ya: Yan Fu de fanyi lilun yanjiu* 論信達雅:嚴復翻譯理論研究 (*On "xin-da-ya": the Chinese principles of translation*). Taipei: The Commercial Press.

Shih, Chung-Ling, and Chih-An Shen. 2005. A Corpus-based investigation into student technical translation. *Studies of interpretation and translation* 12:1-31.

Shuttleworth, Mark, and Moira Cowie. 1997. *Dictionary of translation studies.* Manchester: St. Jerome.

Simard, Michel Simard, George Forster, Marie-Louise Hannan, Elliott Macklovitch, and Pierre Plamondon. 2000. Billingual text alignment: where do we draw the line. In *Multilingual corpora in teaching and research*, edited by S. P. Botley, A. M. McEnery and A. Wilson. Amsterdam: Rodopi.

Simpson, John Andrew, and Eva S. Weiner, eds. 1989. *The Oxford English dictionary*. Oxford: Clarendon.

Sinclair, John. 1991. *Corpus concordance collocation*. Oxford: Oxford University Press.

Sinclair, John, Patrick Hanks, Fax Gwyneth, Rosamund Moon, and Penny Stock, eds. 1987. *Cobuild English dictionary*. London: Harper Collins.

Sinn, Elizabeth. 2001. Yan Fu. In *An encyclopaedia of translation: Chinese-English/English-Chinese*, edited by S. Chan and D. Pollard. Hong Kong: The Chinese University Press.

Snell-Hornby, Mary. 1988/1995. *Translation studies: an integrated approach.* Revised ed. Amsterdam/Philadelphia: John Benjamins.

———. 1990. Linguistic transcoding or cultural transfer? A critique of translation Theory in Germany. In *Translation, history and culture*, edited by S. Bassnett and A. Lefevere.

Stubbs, Michael. 1996. *Text and corpus analysis*. Oxford: Blackwell.

Sun, Zhili 孫致禮. 1992. Ye tan shensi yu xingsi 也談神似與形似 (My view of likeness spirit and appearance). *Journal of foreign languages* 1:45-47.

———. 1999. *Fanyi: lilun yu shijian tansuo* 翻譯:理論與實踐探索 (*Translation: in search of theory and application*). Nanjing: Yilin.

———. 2001. Fanyi de yihua yu guihua 翻譯的異化與歸化 (Foreignisation and Domestication in translation). *Shandong foreign language education* 1:32-35.

———. 2002. Zhongguo de wenxue fanyi: cong guihua quxiang yihua 中國的文學翻譯:從歸化趨向異化 (China's literary translation: from domestication to foreignisation). *Chinese translators journal* 23 (1):40-44.

Teubert, Wolfgang. 1996. Comparable or parallel corpora. *International journal of lexicography* 9 (3):238-264.

———. 2002. The role of parallel corpora in translation. In *Lexis in contrast: corpus-based approaches*, edited by B. Altenberg and S. Granger.

Tang Xinghong 唐興紅, and Liu Shaozhong 劉紹忠. 2004. Kua wenhua jiaoji zhong chenghuyu de limao guifan yu yuyong shiwu 跨文化交際中稱呼語的禮貌規范與語用失誤 (Standards of formality and linguistic mistakes in address term use in cross-cultural contexts). *Foreign languages and their teaching* 10:11-14.

Toury, Gideon. 1980. *In search of a theory of translation.* Tel Aviv: The Porter Institute for Poetics and Semiotics.

———. 1985. A rationale for DTS. In *The manipulation of literature: studies in literary translation*, edited by T. Hermans. London: Croom Helm.

———. 1991. What are descriptive studies into translation likely to yield apart from isolated descriptions? In *Translation studies: the state of the art: proceedings of the first James S. Holmes symposium on translation studies*, edited by K. Van Leuven-Zwart and T. Naaijkens. Amsterdam: Atlanta.

———. 1995. *Descriptive translation studies and beyond.* Amsterdam: John Benjamins.

Tymoczko, Maria. 1998. Computerized corpora and the future of translation studies. *Meta* 43 (3):1-9. (http://www.erudit.org/revue/meta/)

———. 2000. Translation and political engagement: activism, social change and the role of translaiton in geopolitical shifts. *The translator* 6 (1): 23-47.

Vale De Gato, Margarida. 2005. Literary theory and translation practice: Poe's '*The Raven*' as a case in point. In *On the relationships between translation theory and translation practice*, edited by J. Peeters. Frankfurt am Main/Berlin: Peter Lang.

Varantola, Krista. 2003. Translators and disposable corpora. In *Corpora in translator education*, edited by F. Zanettin, S. Bernardini and D. Stewart. Manchester: St. Jerome.

Venuti, Lawrence. 1995. *The translator's invisibility: a history of translation.* London: Routledge.

———. 1998a. *The scandals of translation: towards an ethics of difference.* London: Routledge.

———. 1998b. Strategies in translation. In *Routledge encyclopedia of translation studies*, edited by M. Baker and K. Malmkjær. London/New York: Routledge.

———. 1998c. American tradition. In *Routledge encyclopedia of translation studies*, edited by M. Baker and K. Malmkjær. London/New York: Routledge.

Vermeer, Hans J. 1989. Skopos and commission in translational action. (Translated by Andrew Chesterman). In *readings in translation theory*, edited by A. Chesterman. Helsinki: Suomalainen Kirjakauppa.

———. 1996. *A skopos theory of translation: some arguments for and against.* Heidelberg: TEXTconTEXT-Verlag.

———. 2004. Skopos and commission in translational action. (Translated by Andrew Chesterman). In *The translation studies reader*, edited by L. Venuti. London: Routledge.

Vinay, Jean-Paul, and Jean Darbelnet. 1958/1995. *Comparative stylistics of French and English: a methodology for translation.* Translated and edited by Juan. C. Sager and M. J. Hamel. Amsterdam/Philadelphia: John Benjamins.

Wang Feng 王楓, and Li Shuxin 李樹新. 2005. "Tongzhi" chengwei de lishi shanbian jiqi yuyi tezheng "同志"稱謂的歷史嬗變及其語義特徵 (The historical evolution and the semantic features of the appellation "comrade"). *Journal of inner Mongolia University (humanities and social sciences)* 37 (3):93-98.

Wang Hongyin 王宏印. 2003. Zhongguo chuantong yilun jingdian quanshi 中國傳統譯論經典詮釋 (*Critique of translation theories in Chinese tradition).* Hubei: Hubei Education.

Wang Lixing 王理行. 2003. Zhongshi shi wenxue fanyi de mubiao he biaozhun: tan wenxue fanyi he wenxue fanyi piping 忠實是文學翻譯的目標和標準:談文學翻譯和文學翻譯批評 (Accuracy is the goal and standard for literary translation: a discussion on literary translation and its critique). *Foreign literature* 2:99-104.

Wang, Lixun. 2000. The use of parallel texts in language learning: computer software and teaching materials for English and Chinese. PhD Thesis, English, University of Birmingham, Birmingham.

Wang Ning. 1996. Towards a translation study in the context of Chinese-Western comparative culture Studies. *Perspectives: studies in translatology* 4 (1):43-52.

Wang Ruirong 王瑞容. 2003. Lüe lun Han Ying chengwei de fanyi 略論漢英稱謂的翻譯 (A preliminary study of the translation of Chinese appellations into English). *Journal of Southwest Agricultural University* 1 (4):86-88.

Wang Xianglin 王祥林. 2002. "ling chengwei xianxiang" de bianxi "零稱謂現象"的辨析 (The survey on "zero appellation"). *Journal of Harbin University* 23 (4):134-135.

Wang Xuefei. 1999. On Yan Fu's Three-character criterion of translation. *Journal of Chengdu Textile College* 16 (4):36-40.

Wang Yuhuan 王玉環. 2002. Wenhua chayi yu qinshu chengwei fanyi 文化差異與親屬稱謂翻譯 (Cultural differences and translation of kinship terms). *Journal of Teacher College* 20 (3):66-69.

Wang Zongyan. 2001. Linguistic aspects of CE/EC translation. In *An encyclopaedia of translation: Chinese-English/English-Chinese*, edited by S. Chan and D. Pollard. Hong Kong: The Chinese University Press.

Wang Zuoliang. 2001. Translation standards. In *An encyclopaedia of translation: Chinese-English/English-Chinese*, edited by S. Chan and D. Pollard. Hong Kong: The Chinese University Press.

Williams, Jenny, and Andrew Chesterman. 2002. *The map: a beginner's guide to doing research in translation studies*. Manchester: St. Jerome.

Wilss, Wolfram. 1982. *The science of translation problems and methods*. Tübingen: Gunter Narr.

Wood, Linda A., and Rolf O. Kroger. 1991. Politeness and forms of address. *Language and social psychology* 10 (3):145-168.

Wu Jingrong. 2001. Chinese-English dictionaries. In *An encyclopaedia of translation: Chinese-English/English-Chinese*, edited by S. Chan and D. Pollard. Hong Kong: The Chinese University Press.

Wu Qiancheng 吳潛誠. ed. 1995. *Zhong yin fanyi: duibi fenxi fa* 中英翻譯: 對比分析法 (*Chinese-English translation through contrastive analysis*). Taipei: The Crane Publishing.

Xiao, Zhonghua, and Tony McEnery. 2002. A corpus-based approach to tense and aspect in English-Chinese translation. Paper read at proceedings of 2002 international symposium on contrastive and translation studies between Chinese and English, at Shanghai.

Xu Shen. 許慎. 1963. *Shuo wen jie zi* 說文解字. Beijing: Zhonghua.

Xu Yueyan 許月燕. 2004. "ling chengwei" xianxiang tanwei "零稱謂"現象探微 (On "zero title" phenomena). *Journal of Harbin University* 25 (7):20-22.

Xu Yufen 徐玉芬. 2006. Lun guihua yihua fanyi he Nida de duzhe fanyinglun 論歸化異化翻譯和奈達的讀者反應論 (On domestication and foreignisation and Nida's readers' response). *Journal of Sichuan College of Education* 22 (5):77-81.

Yan Fu 嚴復. 1898/1993. 'Tianyanlun yi liyan 天演論譯例言 (Introductory remarks on *Evolution and ethics*)'. In *Fanyi lunji* 翻譯論集 (*Essays on translation*), edited by Liu Jingzhi (Liu Ching-chih) 劉靖之. Taipei: Bookman.

Yang Xiaorong 楊曉榮. 2002. *Xiaoshuo fanyi zhong de yi yu wenhua tese wenti* 小說翻譯中的異域文化特色問題 (*The problems of novel translation with special reference in the foreign culture*). Beijing: Junshi Yiwen Publisher.

Yao Qiuli 姚秋莉. 2004. Guanyu chenghu xuanze de diaocha yu yanjiu 關於稱呼選擇的調查與研究 (A study of face strategies in form of address by teachers and students). *Journal of Guangzhou University (social science edition)* 3 (1):40-44.

Yeung, Lorritta N. T. 1997. Polite requests in English and Chinese business correspondence. *Journal of pragmatics* 27:505-522.

Yin Yantong 尹衍桐. 2001. Duzhe fanying yu wenxue fanyi 讀者反應與文學翻譯 (Reader reactions and literary translation.). *Journal of Shandong Normal University Institute of Foreign Languages* 4:53-56.

Yu Dafu. 1924/1984. Dule Dangsheng de yishi er lun ji yu fanyi 讀了瑉生的譯詩而論及于翻譯 (Thoughts on translation after reading Dangsheng's translated

poems). In *Fanyi lunji* 翻譯論集 (*Essays on translation*), edited by Luo Xinzhang 羅新璋. Beijing: The Commercial Press.

Yu Guangzhong 余光中. 1993. Fanyi he chuangzuo 翻譯和創作 (Translation and creation). In *Fanyi lunji* 翻譯論集 (*Essays on translation*), edited by Liu Jingzhi (Liu Ching-chih) 劉靖之.Taipei: Bookman.

Yu Min 庾敏, Li Qijiu 李氣糾, and Li Shiqin 李世琴. 2002. Yiwen duzhe zai fanyi huodong zhong de diwei yu zuoyong 譯文讀者在翻譯活動中的地位與作用 (On the role and effects of target text readers in translation practice). *Journal of Chenzhou Teachers College* 23 (6):69-71.

Yu Quanyou 于全有. 1998. Shuxin chengwei de guifanhua yu shehui wenhua xinli 書信稱謂的規範化與社會文化心理 (Standardisation of address terms in letter writing and socio-cultural psychology). *Yuwen jianshe* 語文建設 *(Language construction)* 8:16-17.

———. 1999. Guanyu "ninmen" Yongfa de guifanxing yanjiu shuping 關於"您們"用法的規範性研究述評 (Critique of research on the standard use of 'ninmen'). *Yuwen jianshe* 語文建設 (*Language construction*) 4:2-4.

Zanettin, Federico. 2000. Parallel corpora in translation studies: issues in corpus design and analysis. In *Intercultural facultlines, research methods in translation studies I: textual and cognitive aspects*, edited by M. Olohan. Manchester: St. Jerome.

Zhan, Kaidi. 1992. *The strategies of politeness in the Chinese language*. Berkeley, California: University of California.

Zhang Kui 張逵. 2000. Ying Han wenxue zuopin renming de yiyun ji fanyi 英漢文學作品人名的意蘊及翻譯 (Interpretation and translation of English and Chinese names in literary works). *The Journal of Shanxi Teachers University (social science edition)* 27 (1):119-122.

Zhang Xinhong 張新紅, and He Ziran 何自然. 2001. Yuyong fanyi: yuyongxue lilun zai fanyi zhong de yingyong 語用翻譯:語用學理論在翻譯中的應用 (Pragmatic translation: application of pragmatic theories to translation practice). *Modern foreign languages* 24 (3):285-293.

Zhao Chunyan 趙春燕. 2003. Cong "Jian Ai" xin yi kan yihua yu guihua de dongtai tongyi 從<<簡愛>>新譯看異化與歸化的動態統一 (Dynamic unification of domestication and foreignisation in the new translation of *Jane Eyre*). *Journal of Guangxi College of Education* 2:97-101.

Zhao, Y. H. Henry. 1995. *The uneasy narrator: Chinese fiction from the traditional to the modern*. Oxford: Oxford University Press.

Zhao Yuanren (Chao Yuenren). 1976a. Chinese terms of address. In *Aspects of Chinese sociolinguistics*, edited by A. S. Dil. California: Stanford University Press.

———. 1976b. Dimensions of fidelity in translation, with special reference to Chinese. In *Aspects of Chinese sociolinguistics*, edited by A. S. Dil. California: Stanford University Press.

Zhong Haiying 鍾海英. 2003. Chengwei de yuyong hanyi ji fanyi - tan "*Ming li chang*" renwu duihua chengwei 'sir' de Han yi 稱謂的語用含義及翻譯--談<<名利場>>人物對話稱謂 sir 的漢譯 (Pragmatics implication and translation of English titles-about Chinese translation of the title '*Sir*' in fictional conversations in *Vanity fair*). *Journal of Southwest Jiaotong University* 4 (4):80-83.

Zhong Xiaopei 鍾小佩. 2002. Zhong Ying huyu wenhua texing bijiao 中英呼語文化特性比較 (Cultural characteristics of address forms). *Journal of Guangxi University for Nationalities* 24 (1):152-156.

Zhou Shibao 周仕寶. 2004. Lin Yutang de fanyi guan 林語堂的翻譯觀 (Lin Yutang's views on translation). *Foreign language research* 2:107-110.

Zhou Xiaojuan 周筱娟. 2003. "Nin" de fei jincheng guanxing yongfa "您"的非敬稱慣性用法 (The use of 'nin' as non-honorific pronoun). *Xiuci xuexi* 修辭學習 *(Rhetoric learning)* 6:15-17.

Zhou Xingying 周杏英. 1998. Zhong Mei chengwei de bijiao yanjiu 中美稱謂的比較研究 (Comparative research on Chinese and American address terms). *Journal of Guangdong College of Education* 1:88-92.

Zhu Hongmei 朱紅梅. 2002. Yingyu renming fanyi chutan 英語人名翻譯初探 (Translation of English personal names). *Journal of Zhengzhou Light Industry College* 3 (1):78-80.

Zhu Wanjin 祝畹瑾, ed. 1992. *Shehui yuyanxue gailun* 社會語言學概論 (*Sociolinguistics: an introduction*). Changsha: Hunan Chubanshe.

Zhu Wefang 朱維芳. 1998. Shuxin yupian limao xianxiang diaocha 書信語篇禮貌現象調查 (Survey of formal language in letter writing) . *Foreign language education and research* 113:15-20.

Zhu Ying 朱英. 2006. Ping xifang fanyi lilun zhong de duzhe yinsu 評西方翻譯理論中的讀者因素(On reader-oriented approaches in Western translation theories). *Journal of Hohai University* 8 (4):75-77.

Zlateva, Palma. 1990. Translation: text and pre-text. 'adequacy' and 'acceptability' in crosscultural communication. In *Translation, history and culture*, edited by S. Bassnett and A. Lefevere. London:Print.